

November 1935

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THE AMERICAN FEDERATION OF ARTS  
Barr Building, Washington, D. C.

John Marin: Three Master

Cover

*Collection Philip L. Goodwin*

John Marin: Pertaining to Stonington, Maine

Frontispiece in Color

*Collection Robert H. Tannahill; Courtesy Raymond & Raymond, Inc., New York*

No Stronger

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## AUTHORS IN THIS ISSUE

ERNEST BRACE is known to our readers for his articles on such contemporary painters as Henry Lee McFee, Alexander Brook, Arnold Blanch, and Henry Mattson. Other articles by him on living Americans are scheduled for early appearance. He lives and works at Bearsville, New York, a mile or two from Woodstock.

In writing this and future articles on new graphic art media KALMAN KUBINYI of Cleveland expresses his indebtedness to his uncle, Alexander von Kubinyi, a Hungarian painter-etcher in Munich. Kalman Kubinyi was born in Cleveland about thirty years ago, studied art at the Cleveland School of Art, at the Cleveland Museum of Art, and the John Huntington Polytechnic Institute. He now teaches graphic art at the

last-named school and at the Museum, is President of the Cleveland Print Makers, and technical advisor to the Print-a-Month Club.

The three Associate Editors who appear in this number can need no introduction to regular readers. However, for the benefit of new readers may we say again that: FORBES WATSON is now on the staff of the Section of Painting and Sculpture of the Treasury Department, was Editor of *The Arts* and art critic of the old *New York World* and of the *New York Evening Post*. E. M. BENSON has written criticism chiefly for this Magazine but also for *Parnassus*, the *New Republic*, *The Nation*, and a number of metropolitan dailies. PHILIPPA GERRY has been on our staff in varying capacities since 1931.



JOHN MARIN: PERTAINING TO STONINGTON, MAINE (WATER COLOR), 1926

Collection Robert H. Tannahill  
Courtesy Raymond & Raymond, Inc.

Modèle 26





November 1935

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## NO STRONGER

**O**DDLY enough each succeeding fashion has somewhere beneath its most bizarre appearance (and disappearance) some perfectly constructive reason for being. The turmoil of modernism spreading from Paris, like the world's slow stain, turned out to be not merely rebellion but a rediscovery of tradition. The revolt from the Paris fashion which took the form of self-conscious "go-native-ism" made us recognize that some of our painters have roots at home. Then, following the fascistic nationalism of the Americana school there comes another reaction—that of the masses giving tongue. Even the radical movement which now sweeps upon us, is beset with the cancer of fashion. The rumor spreads that communism is good to its artists; such and such a conjurable reputation joins the class struggle. Propaganda begins and art . . . What happens to art?

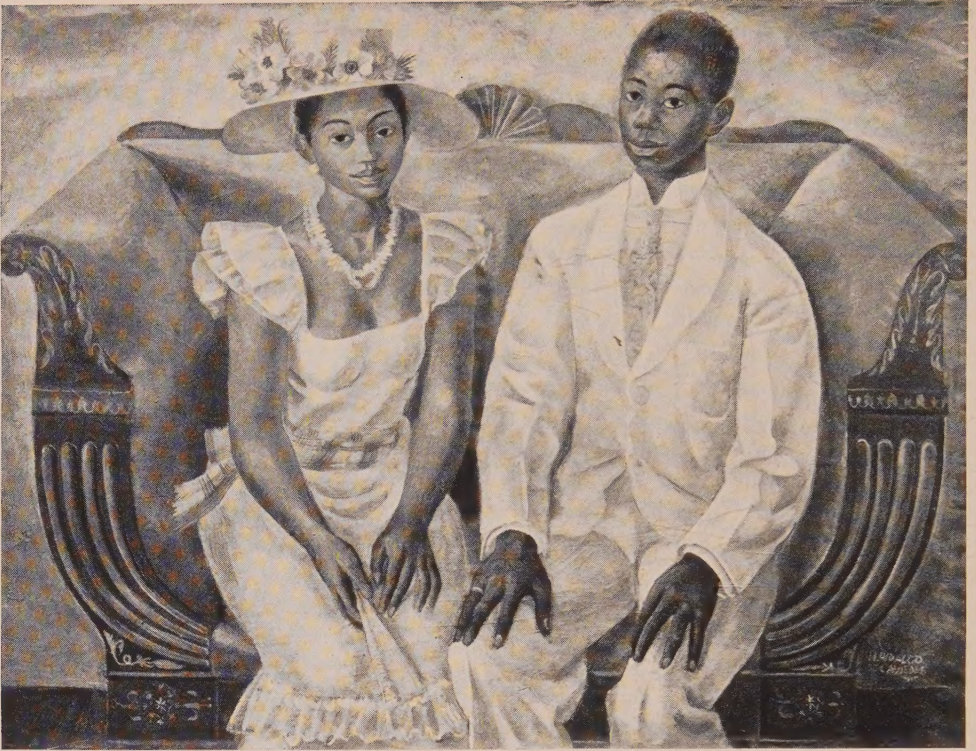
Not many people can honestly deny that there are things wrong, and seriously wrong with world economy, world politics, world art. A good many millions of people have just grievances. They are hungry, persecuted, maimed. We are all suffering from fascism, war, and other blots. Things are not so good. The question is: how can the artist make them better?

Because the individual is lost in chaos, group action is necessary. But what happens to the artist, and to art, when he lacks a workable balance between his individual contact and his group contact with the world? He needs the former to assure quality and the latter to assure security. But unless he keeps his head and his sense of balance he is simply a prey to the motion of the maelstrom, however vociferously he protests, however valiantly he utters his manifesto. What happens is that he follows along, sells out, accepts arbitrary dictates. You can imagine the fate of art produced under such conditions. And fashions whether of mass or class always create just such arbitrary conditions. Jargon and tawdry symbols take the place of clear thought and clear expression. And what art, lacking clarity of purpose and an inner balance of expression, can have the power of moving men?

Beneath all the exotic flowering of the present fashion there obviously lies the necessity for social realignment. At many times the same necessity has given rise to an impressive and moving art. But has this ever happened unless the artist preserved, besides his sense of group obligation, his balance and clarity? The artist can only make things better by being good himself. How disappointing to return to the individual and the old saw about the chain being no stronger than its weakest link—how disappointing, that is, to those hangers-on who seek an easy way out in the newest fashion.

F. A. WHITING, JR.





HIPOLITO HIDALGO DE CALVIEDES (SPAIN): ELVIRA AND TIBERIO

Awarded First Prize of One Thousand Dollars in the 1935  
Carnegie Institute International Exhibition of Modern Paintings

## THE PURPOSE OF THE PITTSBURGH INTERNATIONAL

BY FORBES WATSON

ALTHOUGH Pittsburgh has the merited reputation of being a conservative city it performs annually an extraordinarily liberal deed in behalf of contemporary art. Yearly it holds the Carnegie Institute International Exhibition of paintings by artists from many different countries. This year, beginning October seventeenth and concluding December eighth, three hundred and sixty-four paintings (two hundred and forty-seven from twenty foreign nations and eighty-seven by painters of the United States) enliven the vast old-fashioned galleries of the Institute which was endowed by the "self-made," multi-millionaire Scotch-American, the late Andrew Carnegie.

Carnegie's purpose, in this amazingly generous performance, so the historians tell us,

was to spread international understanding through showing to the American public what the artists of the world are up to. For Carnegie shared with many other men the belief that in the wake of understanding would follow a more abundant amity than Mr. Mussolini appears to be able to practice. And if we do not spend too much time reading the Ethiopian-Italian news we, too, may cherish the hope that knowledge and peace will eventually become the closest of friends.

In years past the reviews of the Pittsburgh International have rather taken Mr. Carnegie for granted, but this year's display is linked with the celebration of the hundredth anniversary of his birth. Let me save you the trouble of turning to your own encyclopedia. Andrew Carnegie was born November twenty-



fifth, 1835, in Dunfermline, Scotland, coming to America in 1848. At the age of fourteen he became a bobbinboy in a cotton factory in Allegheny City, Pennsylvania, and when he died in Lenox, Massachusetts, August eleventh, 1919, he had endowed various philanthropic institutions with approximately two hundred and thirty-five million dollars.

The eleemosynary dreams in which the fabulously successful Scotch immigrant was finally able to indulge have made his name a household word wherever English is spoken so that the hundredth anniversary of his birth is an event of international interest. One of his dreams was the Carnegie Institute which contains the museum of fine arts where now are exhibited paintings from France and Germany, from Spain, Italy, Norway, and Sweden, from Russia and Czechoslovakia, from Hungary, Austria and Canada, from Switzerland, Belgium and Holland, from Poland and Great Britain and, this year, for the first time,

from Argentina, Brazil, Chile, and Mexico. It strikes me that it is interesting, perhaps enlightening, to consider this exhibition against the background of Carnegie's success as an industrialist and against the background of that astonishing city of opposites, Pittsburgh.

As in other cities which rest upon the foundations of vast capitalistic enterprises, Pittsburgh's more successfully acquisitive citizens are possessively nationalistic and conservative. Several of them believe in the un-American theory that America is for the Americans and that our profit-making institutions should be protected from the inroads of foreigners even when the profits depend largely upon the labor of foreigners. Foreigners are privileged to dig ditches, to open up coal mines, to make a living in the hottest spots of the steel mills, or to perform other feats of honest hunky labor, but the big profits and the big houses on the hill belong by



CHARLES BURCHFIELD (U.S.A.): THE SHED IN THE SWAMP

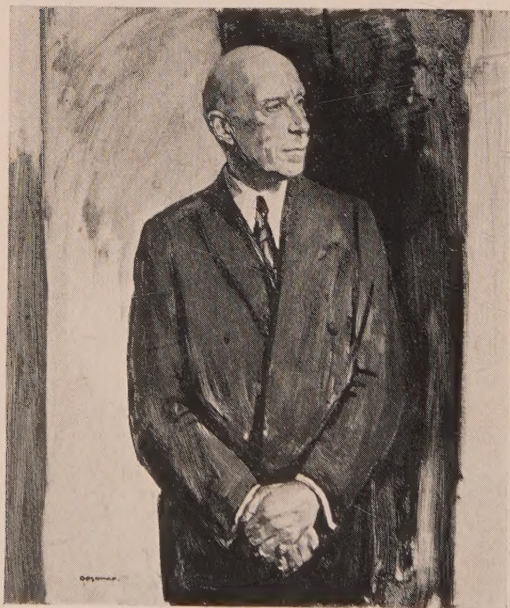
Awarded Second Prize of Six Hundred Dollars  
In the 1935 Carnegie International Exhibition





FELICE CARENA (ITALY): BATHERS

In the 1935 Carnegie International Exhibition



ISIDORE OPSOMER (BELGIUM):  
MINISTER TSCHOFFEN

In the 1935 Carnegie International Exhibition

divine right to the Americans, meaning, of course, the foreigners who got here first.

Pittsburgh's pro-normalcy folk are not alone in this innocent belief, but they have practiced the doctrine with phenomenal success, with such success indeed that one of their Andrews (Carnegie) could endow our greatest annual international art exhibits while another of their Andrews (Mellon) can buy the costliest old masters. And far beneath the palaces on the hill the hunkies sweat.

Into this apogee of high industrialism which on every side reminds us of a passing era, come all these paintings from the different corners of the earth. To see them the prosperous come down from the hills and sometimes buy. Whether the hunkies come up from the depths to be instructed and entertained is another question. Perhaps they yearn more for the two hundred and thirty-



five million dollars of profits that they helped Mr. Carnegie to assemble than they do to take advantage of one of the noble educational activities that his millions have made paternally possible. Hunkies, they tell me, are unreasonable and much Redder than the prosperous people on the hills.

Whether they are or not, the fact remains that Pittsburgh, the conservative, each year does its generous share, through the instrumentality of art, to break down national prejudices. This breaking down of enmities, as arbitrary as artificial boundaries, was made possible when capital was on the crest of the wave and exorbitant wealth was considered a virtue against which the "new" social consciousness had not yet raised its impertinent doubts. If Andrew Carnegie could return to hear some of the artists who now contribute their works to his international exhibition,



EMILE GRAU-SALA (SPAIN): FLOWER  
VENDER

In the 1935 Carnegie International Exhibition



HENRY MATTSON (U.S.A.): DEEP WATER

Awarded Third Prize of Five Hundred Dollars  
in the 1935 Carnegie International Exhibition

carry on about labor and capital and their own right to be supported willy nilly, he would indeed be shocked and might make rather unflattering remarks about the ingratitude of penniless painters.

Some of the very artists who greatly cherish his capitalistic prizes will be present at the forthcoming Congress of Artists in New York and be ready to speak bitterly against the Carnegies and the Mellons of this world. But the painters have not yet developed their theories of proletarianism to the point of refusing prizes endowed by the profits of United States Steel. And I think it will be some time before they boycott any of the exhibitions resting upon the solid foundations of iron or aluminum profits. In other words, their talk and their practices are not in every case inseparable. And I am wondering how deep will be the inspiration of those artists, who have most recently embraced Communism, as long as they continue to play both

sides. So much for the background of this exhibition.

This is an invited show. More nations are represented than ever before. The foreign contingent has been described as a mail order exhibition. That is to say the Institute did not send one of its staff to foreign lands to collect the pictures. That work was done by correspondence. The correspondence was of little value in collecting paintings from South America. I do not know positively whether better work might have come forth from South America if an intelligent independent painter had been sent to fetch it. Yet I am sufficiently Pan-American to hope so.

As for Mexico, the seven paintings which are supposed to stand for its contemporary accomplishments, perform their duties very inadequately, the excuse being that everybody is so busy covering walls in Mexico that there is no time to do easel pictures. If this is true we in America should make a note of it.



MAURICE-GEORGES PONCELET (FRANCE): THE GYPSIES

In the 1935 Carnegie International Exhibition





EDWARD BRUCE (U.S.A.): MOUNT STRATTON

In the 1935 Carnegie International Exhibition

How would we like to be represented in a foreign international by seven pictures and four of them bad? (*Scandal*—Rivera did not send and, by telegraph, threatened Homer Saint Gaudens with a law suit if the portrait which his agent had picked out were shown. So Rivera is not represented and although his telegram was given to the press before it was received by Mr. Saint Gaudens, he won only a few lines of publicity—*End of scandal*.) I think Mexico should have been better represented or not represented at all.

The same may possibly be true of South America. On the other hand their artists have not been as violently promoted in this country as have the Mexicans. At any rate the reviewers, as well as the general public, are unfamiliar with their works. If the paintings from Argentina, Brazil, and Chile are fully representative of current development in those countries, the School of Paris is more alive there than it has been in this country for several years.

We miss our School of Paris, a fact called to mind by M. Léger's first blast of publicity.

The perennial theorist is with us once more trying again to lure an American audience. He has been crowned with the ultimate halo of the Modern Museum exhibition. Undoubtedly to him will be devoted one of those infinitely historical catalogues that end it all. Nostalgically we are reminded of our lost School of Paris influences, of those happy days when the press announced, almost weekly, that one of the visiting boys from Paris had rediscovered Harlem. That was only yesterday but America is such a strange world that today a Stuart Davis might turn Red and a Raoul Dufy go unsold. This digression is offered merely as evidence of our infidelity to our Paris true loves. In South America, on the contrary, some of the artists are still painting Picassos and Matissees. In other words, some are still faithful.

The jury of awards, true to the national purities toward which we are so screamingly advancing, ignored these mixed manifestations and awarded the only prize set aside for South America to Candido Portinari, a Brazilian who has depicted with heaviness, and

formal, if out of focus logic, a group of coffee gatherers at work. Evidently, in this diversion, both males and females develop, when they are well in the foreground of the picture, enormous feet and hands.

A much gentler manifestation of South American painting is the portrait of a "Woman in Grey" by the Argentine artist, Lía Correa Morales. This simple, reserved and refined full-length portrait is without affectation or theory. It might have been painted anywhere. I am sure the family likes it in spite of its quietness, especially if the



DANIEL VASQUEZ-DIAZ (SPAIN): WOMEN OF HUELVA

In the 1935 Carnegie International Exhibition

lady is the artist's wife. On the whole it must be admitted that South America has not made an auspicious beginning at the Carnegie Institute. I'm inclined to think that these countries were not given a fair chance. After all, the paintings were gathered through our diplomatic sources and few of our diplomats rub their morning coats against art.

I heard murmurs in Pittsburgh about the selection from the United States because, for

economy's sake, the number of American exhibitors had been cut down. I don't think it was the mere act of cutting down the list, but the method of doing it, that undermined the interest of the American exhibit. It looks as if the list had been reduced on paper before the search for pictures had begun. A livelier American exhibit might have resulted if the names to be represented had been determined after the pictures had been seen. But this, of course, would have meant less time in the easy chairs of the dealers, more time in the studios of the unheralded. However, on the whole, the dealers and the art colonies are well represented.

When all is said and done, despite my previous aspersions, the Institute has sandpapered its list of eligible Americans until it makes a pretty smooth group. Among the figure painters there are few names that could be spared. Eugene Speicher is here and Kenneth Hayes Miller. Bernard Karfiol, Henry Varnum Poor, Maurice Sterne, Leon Kroll, Alexander Brook, John Sloan, Guy Pène Du Bois, William J. Glackens, and other established artists who regularly exhibit at Pittsburgh are seen again this year.

Ernest Fiene presents a painting of Union Square on an ominous winter night, with a forlorn figure sitting deserted upon the snow-clad steps, dramatic but not exaggerated. And speaking of social comment, Doris Lee depicts the most eternal human comment of them all, a pastoral love scene during the noon hour in a haying field, its implications clearly indicated. Marjorie Phillips contributes one of those sensitive landscapes which, year by year, enhance her reputation and Franklin C. Watkins' "Gabriel" reappears in all its gusty originality. Allen Tucker has sent "The Flying Dutchman." These imagined subjects which Mr. Tucker portrays as if they were visions seen actually, have extended the range of his art.

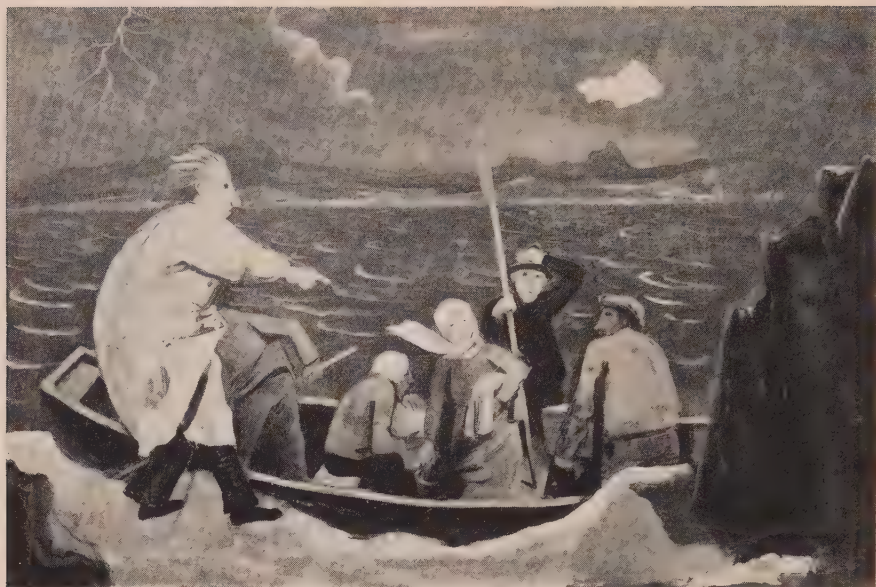
Among other painters are to be noted Arnold Blanch with his study of rural dilapidation which might be more convincing if it were not so out-of-scale in effect. Once more, this time in a picture called "Tenth Street Jungle," Reginald Marsh proves his willingness to attack varied problems, and a courage





LIA CORREA MORALES (ARGENTINA): WOMAN IN GREY  
In the 1935 Carnegie International Exhibition





CARL HOFER  
(GERMANY):  
THE LANDING  
In the 1935 Car-  
negie International  
Exhibition

which in the end will have its rewards. The two American prize winners are Charles Burchfield and Henry Mattson.

In general the exhibition is limited to oil paintings but Mr. Burchfield carried off a six-hundred-dollar prize with a water color. However, this is not the first time the bars have been let down so that there is precedent for honoring Mr. Burchfield's graphic "The Shed in the Swamp." Somehow everybody likes to have good luck smile upon Henry Mattson. While his "Deep Water" does not really seem deep to me, he has succeeded in conveying an imaginative mood. And he is always so very Mattson.

Two landscapes contrasting in mood are shown by Edward Bruce and John Steuart Curry respectively. Both are panoramic. Curry has had the audacity to paint the obvious drama of a lightning torn sky and a rainbow. But the interpretation itself is not obvious. Just the opposite mood of nature is in Mr. Bruce's painting of Mount Stratton bathed in the rays of a motionless sunny afternoon and clear as a bell. This lucidity, combined with his interest in landscape composition on a broad and simple scale, give to Mr. Bruce's work at its best a refreshing and masculine clarity.

An able "safety first" poster is by Grant Wood, the victim of those careless metropol-

itan writers who think that in Kansas, Missouri and Iowa you can't see the corn for the geniuses. Mr. Wood's special talent is his ability to "show the goods." His poster at Pittsburgh proves that he is already our best painter of barbed wire.

I hate to repeat for the hundredth time that I despise the whole prize awarding system. Since Pittsburgh, in spite of all that has been written, is still backward enough to continue to bestow prizes, I do not understand why the first prize in this exhibition was not given to Max Weber's "Talmudists." Perhaps I found Max Weber's painting all the more agreeable to the eye because he paints so much better than some of the younger men momentarily in the fickle spotlight. Max Weber knows as much about the craft as any man alive.

Other Americans here include Yasuo Kuniyoshi, Ernest Lawson, Sydney Lauffman, Alexander R. James, Samuel Rosenberg, Henry Lee McFee, A. F. Baylinson, Stephen Etnier, Vaughn Flannery, Gifford Beale, George Biddle, Harry Gottlieb, Nicolai Cikovsky, Robert Phillip, Waldo Peirce, Louis Bouché, and Raphael Soyer, whose "Flower Vender" is warm, handsome, and one of the most "felt" paintings in the entire International.

A good many of the figure pictures in the American section are over-posed. The figures



are units, separated from their setting.

The first prize of one thousand dollars went this year to a Spanish artist who is called by the musical name of Hipolito Hidalgo de Caviedes. His painting is named "Elvira and Tiberio." This is one of those rare pictures which can win a first prize and not thereby be damned. There is something so sympathetic and amusing in the characterization and a friendly hint of dada in the whole picture. The artist is amused but not patronizing. In another picture by the same artist, called "Angels and Music" is a colored angel, Elvira again, but this time with wings and a banjo and a wonderful darky pose. A jury of awards which permits a painter who has a sense of fun to win first prize should go down in history. I am sure that Calviedes' paintings will not descend to the forgotten store-rooms where so many pompous prize winners of the past are now buried.

The Spanish group this year, although acquired by mail, is exceptionally good. It contains the lively, gay "Flower Vender" by Emile Grau-Sala, high-keyed and Franco-Spanish, also the resonantly painted "Women of Huelva," by Daniel Vasquez-Diaz, a thoroughly Spanish canvas. The dresses are painted with a kind of weight of color and with broad simplicity. In this picture the craft itself is dignified.

To me the International this year shows definitely how the whole world of painters has fled the School of Paris influence. Even in the French exhibit the evidence of natural fading out is everywhere. The weak French group is bolstered by Vuillards of twenty years ago, rather large but still lovely pictures. Such paintings, of more recent date, as "The Gypsies" by Maurice-Georges Poncelet, so salon-like in superficial appearance seem to be the successors of such arbitrary experts of other days the Picasso and Braque. If we knew the latter only through the minor examples of their work here, at least we should feel that they had not so glibly overplayed their market as has the gifted Matisse.

No countries have sent pictures that will bowl over the visitors. But then the bowling-over machine is seldom good. One can say about the show this year that it contains a healthy proportion of good straight paintings. It has many a portrait and landscape that belong unaffectedly to the country that produced them. And, strange to say, this is especially true of such small countries bordering France as Belgium. Apparently everywhere in the world, except in South America, so far from Paris, painters are wearying of internationalism and returning home to observe their own lands.

*(Continued on page 697)*

ALGERNON  
NEWTON  
(ENGLAND):  
OUTSKIRTS  
OF CHELTEN-  
HAM

In the 1935 Car-  
negie International  
Exhibition







JOHN MARIN: STREET CROSSING, NEW YORK (WATER COLOR), 1928  
Collection Phillips Memorial Gallery, Washington



# JOHN MARIN: THE MAN AND HIS WORK

## PART II: MARIN, HIS WORK

By E. M. BENSON

*"Art is plastic instinct conscious of its aims . . . it is an achievement, not an indulgence." From The Life of Reason by George Santayana.*

IT SHOULD by now be obvious to my readers that John Marin is not a child prodigy who paints as a bird sings in a spontaneous outpouring of unreflective song. He has what it takes to make a song, but that alone would never have produced his plastic symphonies, sonatas, fugues, concertos. In touching upon this problem I once remarked, and I think it bears repeating, that "there is a point beyond which intuition cannot possibly go, and where only those whose intuitions have been refined into controlled knowledge are free to travel." How this awareness is attained and makes itself felt naturally varies with the individual artist. In Marin's case it generally operates on a physical plane without ever becoming purely intellectual and is assimilated as such.

More concretely this is what I mean. Recently Marin was working on a series of small drawings of nude figures in red wash in preparation for a painting. After we had been looking at them together for some time Marin turned to me and said: "An American Indian is supposed to be pretty red, isn't he?" I agreed. "Just imagine," he went on, "how a spot of blue would look on his red body. Mighty good, don't you think?" Marin was speaking his thoughts aloud. He was confirming a feeling that he had about the use of a secondary color on a large area of another color. He was trying to anchor this feeling in a physical experience, to make it more palpable, more real for him. Instead of solving his formal problems by flying blind into a theoretical void with only his instincts to guide him, what he had done was to establish a point of visual reference in the external world which could dictate as well as verify his solutions.

This form of discipline is inherent in Marin's whole creative procedure and is the

source of his fidelity to organic truth as he perceives it in nature. Not fidelity to the superficial, pictorial manifestations of nature, but to the underlying causative logic that controls and creates these effects. "A northwest wind," I have heard Marin say, "makes the sea look silly!" It makes it look like a lake, and his eyes tell him that a sea is not a lake, that it has its own movement, character, and individuality which distinguish it from a lake's movement, character, and individuality. (Contrast Marin's treatment of his "Lake in Tonk Mountain" water color with his "Buoy, Maine" water color and you will see how this distinction is carried out plastically in his work.) Behind such convictions, affirmed by his senses, rest organic truths governing the fitness of all things.

Respecting the laws of nature, Marin also respects the laws of his own art, respects them sufficiently not to confuse them. Nature, he knows, exists unorganized in limitless, three-dimensional space. The elements of his art, if they are to be an art, must exist organized in a moment of time on the flat plane of his etching plate, paper, or canvas. What happens on this bounded picture surface can never seek to imitate nature for the very good reason that all its values are wholly different. No matter, then, how perfect a piece of nature may be, the artist can never hope to transplant it bodily to the soil of his art. For it is not the actual, what Ezra Pound calls the "caressable," tree, person, boat, or building that he wishes to draw, etch, or paint, but some condensed aspect of their being and doing. This must be made to function according to the logic of the artist's graphic or plastic materials, retaining, at the same time, its essential organic logic, which is nature reasserting itself, but as a pungent memory reasserts itself, the pervasive fragment of an experience that seems more real than the experience itself. Art, therefore, whatever else it may be, is always an abstrac-



tion, with nature as its point of departure, the flat surface its field of operation, and paints, brushes, etc., its building tools.

The working materials of art cannot be perfected apart from the artist's experience in nature, apart from his whole sensuous and apperceptive development as a human being. (Where this separation exists we can usually detect the sharp, musty odor of decay, as in a house that has long remained unoccupied, or a mind which thoughts no longer inhabit.) The hand, however, must be equal to the impulse it receives. What is called an artist's technique, therefore, must be perfected as consciously as a runner's stride and gait or as the golf-player's proper timing of his strokes, until he can do naturally what he once did with awkward deliberation, until this new knowledge becomes a conditioned reflex that can be called into service and employed at will. There are what Marin calls his red-

letter days, the days when he is suddenly aware why this line or that color works as he meant it to work. These enriching discoveries are never made in complete, objective isolation, but always in relation to subject-matter and to the original experience that conceived it.

As we follow Marin's evolution in etching, water color, and oil we shall see how his ability to feel, see, and do work hand in hand, constantly cross-checking and fertilizing each other, as the earth, the tree, and fallen leaves and fruits, fertilize the earth. This cycle of reciprocity which we find in nature we find also in a comparable form in "that natural, the artist." That is what Cézanne probably meant when he said, "Art is a harmony parallel to that of nature."

Marin made his first etching in 1904, his last in 1932. In all he has probably etched between seventy-five and one hundred plates,



JOHN MARIN: TREE ON MARIN ISLAND, SMALL POINT, MAINE (WATER COLOR), 1916  
Collection Alfred Stieglitz



JOHN MARIN: DOWNTOWN, RIVER MOVEMENT (ETCHING), 1925  
Collection Museum of Fine Arts, Boston



JOHN MARIN: STONINGTON, MAINE (WATER COLOR), 1924  
Courtesy An American Place



(Right) JOHN MARIN:  
EASTERN BOULEVARD,  
WEEHAWKEN, NEW JERSEY  
(WATER COLOR), 1925

Courtesy An American Place



(Below) JOHN MARIN:  
THE PINE TREE, SMALL POINT,  
MAINE (WATER COLOR), 1926

Courtesy An American Place





JOHN MARIN: MT. CHOCORUA (WATER COLOR), 1926  
Collection Fogg Art Museum, Harvard University

most of them having been done before 1925. Like many another young artist of his generation, Marin very early fell under the spell of that professional expatriate, James A. MacNeill Whistler. The attraction is not difficult to understand. Whistler was more than a man; he was an institution, an artistic melting-pot for the East and the West. In him Marin found a savory *bouillabaisse* of Hokusai, Hiroshige, Chinese art, Tanagra figurines, Tintoretto, Rembrandt, Courbet, Impressionism, and a great deal of Whistler. He was also the apostle of a still more appealing *aesthetique*, a new creed which he was one of the first to popularize,—art for art's sake. Although Bohemian in origin, its artistic effects were decidedly prophylactic. The emphasis was no longer on illustrative Pre-Raphaelite subject-matter but on the raw elements of design. It was the beginning of a new objectivity in painting, that was to reach its apogee in Cézanne, its anti-climax in Cubism. Whistler may have been a fop and a showman, but he was also an artist, one of

the most sensitive his age produced. He was to Marin what Delacroix was to Van Gogh, Velasquez to Manet, Pissarro to Cézanne; he lacked the supine adoration which these artists felt for their heroes. He never used Whistler as a text to be quoted at every opportunity, but as a poem whose meaning haunted his memory.

Like Callot, Rembrandt, Goya, and Ensor, Marin never passed through the fumbling stage as an etcher; of if he did, he has destroyed all evidence of it. Even his earliest etchings of street scenes, buildings, and bridges show an amazing control over his medium. It was several years, however, before he completely liberated himself from the atmospheric point of view of the romantic pedestrian on his trip abroad. After a couple of attempts, one at least being successful, his "Bridge Canal, Amsterdam" etching, he gave up the idea of getting tonalities in etching, and in a process which he perfected, restricted their use to large areas, not worked into the body of the plate, but applied to the finished





(Above)

JOHN MARIN: WHITE MOUNTAINS,  
AUTUMN (WATER COLOR), 1927

Courtesy An American Place



(Left)

JOHN MARIN: TELFPHONE BUILD-  
ING, NEW YORK (WATER COLOR),  
1926

Courtesy An American Place

plate, as in the two abstract engravings of buildings which he completed in 1925. From the very start he was aware—though he did not immediately succeed in putting this knowledge to its most effective use—that an etched line has a quality all its own; that it is not a fluid, drawn line, such as a pencil can best execute, but a hard, resistant, metallic line bitten into copper, which must look and act like what it is. The only way this can be done is to make each line a distinct and separate unit of construction, the one clearly and cleanly relating to the other and to the surface of the plate. The outline, consequently, counts for everything in etching and must express everything or nothing. Marin's Parisian and Venetian etchings did not always attain this ideal state of being, but many of them came mighty close to it.

From 1905 to 1910 his work in etching passed through three parallel stages of development: (1) the etching in which the forms are indicated by swift, drawing-like

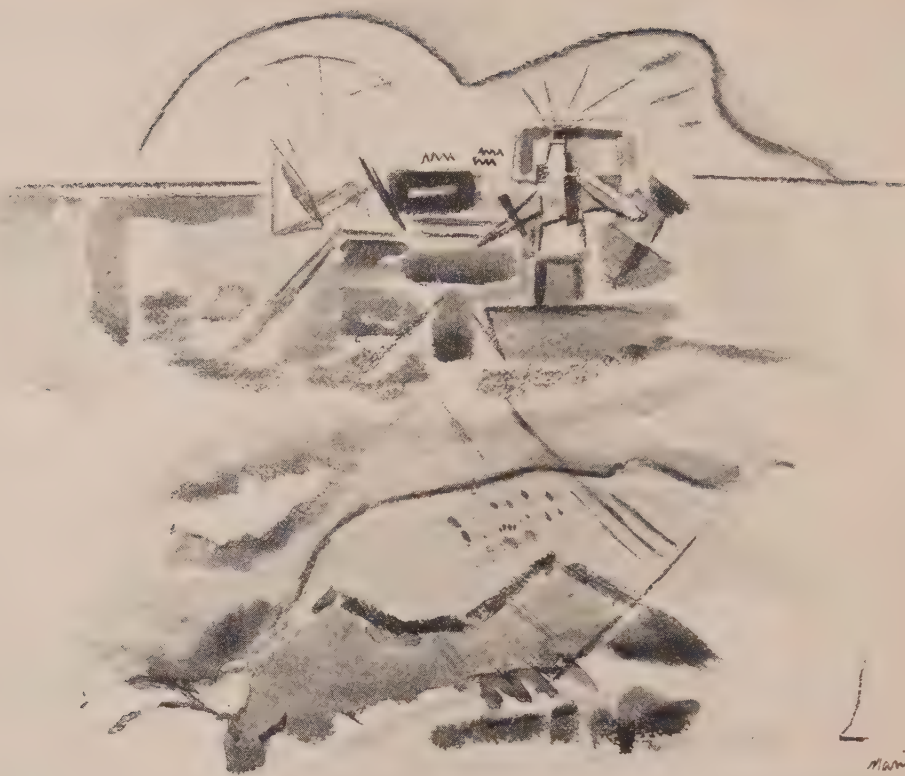
lines; (2) the descriptive etching which documents a fact, such as the façade of a cathedral; (3) the etching in which the descriptive fact is reduced to a calligraphic symbol for the fact. Something of all three approaches was poured into his 1913 "Woolworth" and "Brooklyn Bridge" etching series. There was romantic bravura here, but also an effort toward increased simplification, culminating some years later in his "Downtown, River Movement" etching. This was the fulfillment of everything that Marin had been "gunning for" in etching. Technique alone could never have produced it. For if it were only technique that was required, Marin exhibited more pure, technical virtuosity in his earlier than his later etchings. It was made possible, rather, by the rich harvest of experience which twelve years of nature observation and water color painting had yielded. A new science of seeing and doing was brewing in Marin and this was automatically siphoned off to his work in etching. The eyes of the spectator were



JOHN MARIN: HARBOR DEER ISLE, MAINE, AND  
PERTAINING THERETO (WATER COLOR), 1927

Collection Alfred Stieglitz





JOHN MARIN: THE HARBOR AND PERTAINING TO DEER ISLE, MAINE  
(WATER COLOR), 1927  
Collection Alfred Stieglitz

no longer permitted the careless luxury of wandering haphazardly over the etching to discover its contents but were now firmly harnessed to the directing will of the artist. One was compelled to see the etching as it was meant to be seen. To accomplish this Marin limited the etching forms to the number of unit relationships which could be thoroughly absorbed by the seeing eye; and he curbed the temptation to add graphic notations that, however meaningful their associative value might be for him, might detract from the total formal effectiveness of his work.

What Marin had learned as an etcher he also, as we shall presently see, put to good use in water color, a medium in which it is generally admitted he has gone further than any of his contemporaries either European or American. This admission was not easily won, especially from those who, in the first

place, were in the habit of arguing that a water color at its best was hardly comparable in creative significance with an oil painting at its best. It was this kind of aesthetic Aryanism over which Marin had constantly to hurdle before his pictures were looked upon sympathetically. This hostility to the medium, though considerably diluted by now, had an insidious way of showing its fangs at such exhibitions as the Carnegie International, from which Marin, until only recently, had been, as far as we know, consistently excluded.

Water color is a medium that in itself and aside from what is done with it, is as sensuously exciting as semi-precious jewelry. It is to oil paint what jade and coral are to granite and brick. And its artistic use as a fluid wash of color on semi-absorbent paper, defying revision of any kind, demands a sureness of touch and spontaneity of handling that most

(Right)

JOHN MARIN: ABSTRACTION,  
LOWER MANHATTAN (WATER  
COLOR), 1928

Courtesy Whitney Museum of  
American Art



(Below)

JOHN MARIN: CORN DANCE,  
NEW MEXICO (WATER  
COLOR), 1929

Courtesy An American Place





nearly approach Chinese script. Our sense of pleasure, whether or not we are conscious of it, is largely due to these factors. The lay-spectator, therefore, if he is free from sectarian prejudice, comes to water color with more instinctive sympathy than to oil painting. This does not necessarily mean that the water colorist's job is any easier than the oil painter's. In many respects, it is considerably more difficult. Whereas the painter in oil can nurse his visions along slowly, altering or adding as he sees fit, the water colorist has no such freedom. What he sets down must be his final statement, his last will and testament. To make this possible he must see the end before the beginning. The finished picture must exist in his mind's eye before his brush gives it substance.

The method of water color painting being an intensely physical one, one in which all the artist's creative resources are mobilized for action, the subject most suited to the method is also one that is intensely physical in char-

acter, an insistent mood of nature that seems to impress a unified aspect upon all its parts. Actually this unity of appearance does not exist in nature. It is a potential which the artist is moved to consummate in terms of his art. Let me illustrate. The sun and the wind, functioning together or singly, have a way of doing many different things to nature's forms. A summer sun at high noon seems to devour objects by immersing them in an even bath of intense light that robs them of their color and weight; at dusk it encloses them in a dense silhouette, separating their colors and increasing their weight. The wind is equally coercive and various in its effects on objects. It tends to make them look ragged or sharp-edged depending on its strength and the intensity of the sunlight that accompanies it. These sensations, when recorded by the artist, become even more positive. "Every boat of every description," Marin wrote from Stonington, Maine, "has its nose pointed into the wind and it seems as if all the houses of the



JOHN MARIN: PHIPPSBURG, MAINE (WATER COLOR), 1932

Courtesy An American Place



JOHN MARIN: STORM OVER TAOS, NEW MEXICO (WATER COLOR), 1930  
Collection Alfred Stieglitz



JOHN MARIN: BUOY, MAINE (WATER COLOR), 1931  
Collection Museum of Modern Art. Gift of Philip Goodwin





JOHN MARIN: LAKE IN TONG MOUNTAIN (WATER COLOR), 1934  
 Courtesy An American Place



JOHN MARIN: BLUE-EYED FIGURE AND SEA, CAPE SPLIT, MAINE  
 (WATER COLOR), 1934

Collection the Artist



JOHN MARIN: FIFTH AVENUE LOOKING WEST AT 42ND STREET (OIL), 1933

Courtesy An American Place

village are likewise pointed windward.”\* It is from nature potentials of this kind that Marin generally takes his creative cues. They not only provide him with the initial impetus to do a thing, but his “piercing seeing” of that thing projects him into the formal solution of it.

Astonishing as it may seem, no two of these solutions are ever quite the same. Never—and I think I have the right to say this after having examined more than a thousand water colors which Marin has done during the last thirty years—never have I once had the feeling that he was strumming on the same G-string, revamping an old sensation. You may not always be satisfied with what he has done but you are always forced to admit that he is going somewhere, somewhere he has never gone before. And, personally, I am always anxious to make this journey with him.

Marin found himself in water color as early

as 1908, found that he could make it say what he was unable to express in oil. It had no ball and chain of tradition attached to it, and he was sick to death of tradition. It was everywhere. It even stood over his shoulder as he worked. “Do it my way,” it said, “I am the voice of Impressionism.” “Do it *my* way; I am the spirit of the old masters.” In his oils of this period he had been painting in twilight tonalities according to an inherited color formula. He had been trying to graft his unspoiled way of seeing on somebody else’s color sense, and the result didn’t satisfy him. He realized that his work in oil was blunting his color sense. His work in water color was his passport to a new world and he never returned to the other. When he began to work in oil again several years later, what he did bore no relation to his earlier work either in color or in the way he used it to build his picture.

Temporarily at least his work in water color took precedence over everything else. It was

\* From a letter to Alfred Stieglitz, dated September 14, 1920.





JOHN MARIN: WIND ON LAND AND SEA (OIL), 1934

Courtesy Downtown Gallery

his first real baptism in the fire of pure colors. The more intense they were, the better he liked them. This youthful intoxication with a new thing soon wore off as he began to notice that unless his colors were more subtly related and had greater density, they created the illusion of breaking loose from their mooring, the paper. He then made several important discoveries almost simultaneously, and these were clearly formulated in his water colors, "London Omnibus," of 1908, "The Seine, Paris," of 1909, and "The Tyrol at Kufstein," of 1910. The first had to do with the way objects crystalize under light into structural planes of color; the second with the dramatic use of space; the third with the play of small against large forms,—in this case the roof tops and turrets of Kufstein against the towering Tyrol. (Compare this water color with "Storm Over Taos" done twenty years later.) As yet Marin's colors were decorative rather than organic. The sheer pictorial beauty of objects went to his head. He was still something of the romantic

pedestrian on his trip abroad. He visited objects rather than lived with them.

Marin's Berkshire and especially his New York water colors of 1910 to 1914 ushered in a new era for his work. It was his first period of dissection, of controlled surgery. He now knew what he was after and how he wanted to achieve it. "I see great forces at work"; he wrote, "great movements; the large buildings and the small buildings; the warring of the great and the small; influences of one mass on another greater or smaller mass. . . . In life all things come under the magnetic influence of other things; the bigger assert themselves strongly, the smaller not so much, but still they assert themselves, and though hidden they strive to be seen and in so doing change their bent and direction. While these powers are at work pushing, pulling, sideways, downward, upward, I can hear the sound of their strife and there is great music being played." And he concluded, "Within the frames there must be a balance, a controlling of these warring, pushing, pull-



JOHN MARIN: CIRCUS FORMS (OIL), 1934

Collection Robert H. Tannahill



JOHN MARIN: RESTAURANT WITH FIGURES (OIL), 1935

Courtesy An American Place





JOHN MARIN: SEALADIES, CAPE SPLIT, MAINE (OIL), 1931-35

Collection the Artist

ing forces. This is what I am trying to realize. But we are all human.”\*

Marin had finally scaled the summit of his first Peak in Darien and surveyed the hills and plateaus of achievement that lay spread below him. Through whatever wilderness his future footsteps might take him, he saw now more clearly than ever the exact nature of his quest. Though his methods of attaining it altered and its scope broadened during the ensuing years, the creative approach to his material remained substantially the same. That inclusive near and far vision which we first detect in “The Seine, Paris” water color of 1909 reappears in a more controlled form in 1914 in Marin’s earliest Maine pictures and reaches its richest expression in “Storm over Taos” of 1930. The structural handwriting first used successfully in the “London Omnibus” water color of 1908 blossoms into

full maturity in the “Deer Isle, Abstraction” of 1927, the “Street Crossing” of 1928 (see page 654), and the “Abstraction, Lower Manhattan” of the same year. The enclosures whose appearance we first notice in Marin’s earliest etchings reëmerge more positively in 1921 (see “Lower Manhattan from the River”) and are thoroughly assimilated elements of composition by the following year (see “Maine Islands”). The condensed and firmly related sectional units to which we are first introduced in Marin’s “Stonington, Maine” water color of 1924 and his “Downtown, River Movement” etching of 1925, are still more forcefully resolved in the “Phippsburg, Maine” water color of 1932. It is with such elements that Marin erected the scaffolding of his art and to which he has been adding ever since.

EDITOR’S NOTE: Mr. Benson has thought best to dwell as fully as possible on Marin’s earlier, less-known work in the present article, reserving the discussion of his most recent water colors and oils for the book which will appear in early December.

\* Written by Marin for the catalogue of his fourth exhibition at the Photo-Secession Gallery in the spring of 1913.

# SPANISH PAINTING AT BROOKLYN

BY PHILIPPA GERRY

IT IS UNFAIR for a casual observer to criticize an exhibition such as that at Brooklyn, because without extensive investigation it is impossible to determine where inevitable limitations leave off and inevitable fashion begins. A rich and complete historical survey of Spanish painting would be an important achievement for any museum. But American museums are usually forced to draw upon material owned in America, and American museums and collectors have responded to the fluctuations of taste. This is, therefore, an exhibition which offers joy to the worshipers of El Greco, but which necessarily fails to present a proportionate continuous picture.

From its earliest beginnings art in Spain has been imitative rather than strongly original. But it has not been the weak and fruitless imitation of a naturally unaesthetic people, rather the selective imitation of a people who have been inundated successively by the stronger cultures around them. Of course there are many possible explanations for this—the turbulent political life of the country, the quality of Spanish religious feeling, which is not easily expressible in form, the economic organization, lack of unity and a developed patronage—but in the last analysis it is impossible to explain why the creative spark develops vigorously in some places and not in others.

Spain has never possessed a homogeneous, enduring style, which stood upon its own beginnings and imposed itself upon the world. The study of what is Spanish is the study of taste, of affinities and rejections, of selection from surrounding creativeness, of local variations. Thus, just as Iberian sculptors went on varying the formulas of Greek archaic art up to the late Roman period, completely ignoring the intervening development of naturalism, later Spanish painters drew upon Gothic France, trecento Siena, and fifteenth-century Flanders. The robust materiality of Florence, its scientific spirit and its exploration of the physical world, struck few echoes in Spanish

art, and the whole high Renaissance went largely unnoticed in a country that was shortly to know the emotional fanaticism of the Inquisition.

Styles were persistent in Spain, where national disunity and a sparse population prevented the ready assimilation of new ideas. There are Romanesque churches built in the fourteenth century, and Gothic altar-pieces of the sixteenth. Even in media, tradition was paramount; after the death of the early Catalan mural school there are few frescoes, for the mystical darkness of Spanish church interiors made them impractical. The Spaniards therefore repudiated a technique which in itself implied a broader, more naturalistic, less traditional style. In their altar-pieces and altar-frontals they clung to the exquisite line, the gold grounds and jewel colors of the Gothic. And they were quite unable to recognize the art of that foreigner, El Greco, who has to us revealed most of the Spanish nature. From the time of Greco on, Spain's greatest painters are great individualists, standing alone in their own tradition rather than springing from a pre-existing one.

In the present exhibition the hieratic dignity of thirteenth-century Catalonia is ill represented by two fresco fragments, which is not remarkable since there are few great frescoes outside of the Barcelona Museum and the Planidura Collection, and the finest in this country, that from Santa Maria de Mur in the Boston Museum, is cemented in a reproduction of its original setting and cannot be readily borrowed. The later mediaeval group is charming but not extensive. There are few examples of the elegant and sprightly French Gothic and the later International Style, several Italo-Gothic, and a group of canvases from the late fifteenth-century when Spanish art was so deeply indebted to Flanders and the school of Tournai. Here again, it is the rhythmic, autonomous line, the motifs and figures of Roger van der Weyden which have appealed to Spanish taste, rather than the translucent atmosphere, the super-reality, of





VIRGIN AND CHILD WITH A DONOR. SPANISH,  
FIFTEENTH CENTURY

Lent to the Spanish Exhibition at the Brooklyn  
Museum by the Museum of Fine Arts, Boston



CORONATION OF THE VIRGIN, SPANISH, ARAGONESE SCHOOL  
Lent to the Spanish Exhibition at the Brooklyn Museum by French and Company





THE JUDGMENT (PANEL), SPANISH. FIFTEENTH CENTURY

Lent to the Spanish Exhibition at the Brooklyn Museum by the Gallery of Fine Arts of Yale University

Jan Van Eyck. There are four splendid Goyas, and one less important one, four Velasquezes, four Riberas, and sixteen Grecos.

It is a little difficult to understand the policy which has guided the staff of the Brooklyn Museum in producing their catalogue. A small catalogue is supposed to be easier to carry about, but the function of an illustrated catalogue is to present material which is satisfying visually. The pages of this catalogue are six by eight and a quarter, but a large part of that space is devoted to clean white margins. To reproduce a perfectly gigantic altar-

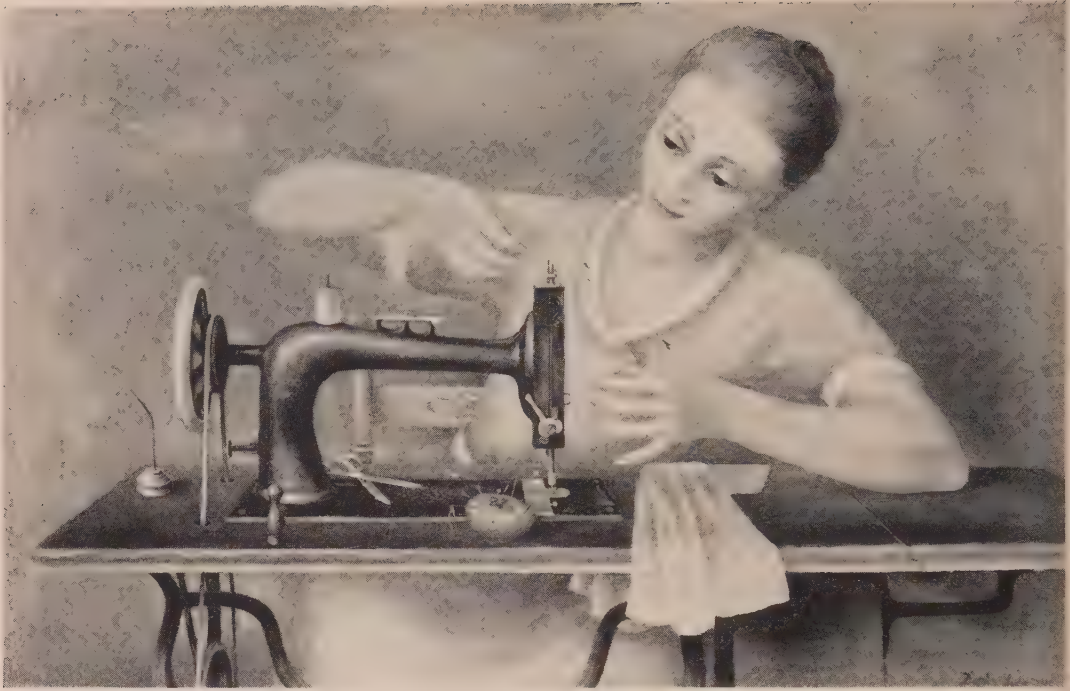
piece in a cut three-and-a-half inches wide is a sheer waste of time. The individual scenes are like postage-stamps. Then, in a catalogue of an historical survey, where much of the material is not attributed to any known master, it is certainly helpful to follow a chronological order. This catalogue does so, vaguely and inaccurately, until it reaches the later painters, when it suddenly becomes alphabetical, jumps from Alonzo Cano to Goya and back to El Greco. Which only serves to create greater confusion in the already complex succession of Spanish styles.



MARRIAGE AT CANA  
SPANISH, LATE FIFTEENTH CENTURY

Lent to the Spanish Exhibition at the Brooklyn  
Museum by Dr. Preston Pope Satterwhite





DORIS LEE: WOMAN SEWING

Included in the Third Annual Exhibition of the Woodstock Art Association

## CONSTRUCTION AHEAD

THE SUMMER IN WOODSTOCK, 1935

By ERNEST BRACE

“CONSTRUCTION AHEAD” has been the mental as well as the physical outlook of Woodstock this past summer. The new road and the flood have had their counterparts in a new gallery and a general organization of the local artists, without reference to creed or previous condition of servitude, into The Ulster County Artists’ League. The purposes of the organization, are entirely economic.

The four exhibitions sponsored by the long established Woodstock Artists Association, though interesting and satisfying in spots, were not as a whole particularly stirring. They clearly indicated that the energy of the community was no longer exclusively centered upon the Art Gallery, for besides a new gallery and the interest in organization, many

of the painters have been employed on work projects or have been busy preparing sketches for the government competitions to be held this fall. Certainly the Art Gallery has not reflected the general aspect of things happening, of new ideas, and of a heightening of interest in the problems of the painter.

Inevitably the Third Annual, a strictly invitation affair, was considered the most important of the four exhibitions, but although it did not reveal as much ineptness as the final no-jury show, it had on the whole little more to offer than competent work by recognized professionals. Konrad Cramer, Emil Ganso, Neil Ives, Georgina Klitgaard, Henry Mattson, Henry Lee McFee, Austin Mecklem, Paul Rohland, Charles Rosen, Andree Ruelan, Eugene Speicher, Alfeo Faggi, and others

all offered adequate and good examples of their work. "Doughnuts" was an exceptionally fine Kuniyoshi, and Harry Gottlieb's "Low Tide" seemed more integrated and far better organized than most of his recent painting. Doris Lee's "Woman Sewing" proves once more, if proof is needed, that she is an exceptionally skilled and sensitive painter, that she has a lively imagination and a real understanding of pictures as pictures. Judson Smith's "Leisure Time" was a fine and sensi-

tive canvas, but "Sunday Morning on the Docks, Rondout" in a later exhibition was unusually beautiful and moving. Joseph Pollet's imposing "Elizabeth and Barbara," though it showed masterly painting seemed more a *tour de force* than the vivid, living quality that characterizes his landscapes. The Third Annual showed one example of the opportunity many of the artists have had recently to do mural painting. Arnold Blanch exhibited his two fine panels for the Kingston



FLORENCE B. CRAMER:  
PIERROT AND HIS DOG

Included in the Third Annual Exhibition of the Woodstock Art Association



High School, which he has entitled "The Manual Arts." Both functionally and pictorially they are an eminent success.

Throughout the summer shows none of the Woodstock painters has manifested a more consistent and intelligent approach to his work than Arnold Wiltz. Lucile Blanch brought back from her Florida winter several landscapes that prove her as sensitive to the more mysterious and lush aspects of the South as she has always been to the sterner North. Both Florence Ballin Cramer and Caroline Rohland have done much to hold up the average of the exhibitions; their work has been consistently sensitive and lively. And in black and white Albert Heckman has offered prints of unfailing quality and interest.

In sculpture, Paul Fiene's "Deer" was an exceptionally fine piece of work, and the best thing of his I have ever seen. Neither too

classically suave nor naturalistically lumpy, it was a complete expression of the delicacy and lithe alertness of a deer. Eugenie Gershoy, continuing her American Artists Series, caricatured Emil Ganso and Arnold and Lucile Blanch with her sure talent for significant gesture and expression and form. "Alfeo Faggi's "Beatrice" and Hannah Small's "Ebony Figure" were both delicate and vigorous. Carl Walters' ceramic animals always capture the essential quality—never caricature but yet having the precise identification of caricature—of his subject, but none of them has been more lovely and more completely realized than his "Fish" exhibited at the Third Annual.

The Sawkill Painters and Sculptors are a group of younger artists who decided that something ought to be done about this business of selling works of art, and proceeded to do it. Since they opened their gallery at the beginning of the summer they have made the amazing record of eighty sales, and they are still going strong. They have paid their expenses, including the invaluable services of Catherine Viviano, who has directed the gallery, and they are now making plans to fill the requests that keep coming in for winter exhibits throughout the country. Two exhibitions were sent out from the gallery this summer. The group's attempt to find a buying public for small, reasonably priced paintings, prints, water colors, and pieces of sculpture has been far more successful than any of them dared hope, and their gallery has throughout the season, offered a lively and tempting variety of work. Outstanding among their exhibitors have been Eugene Ludins and Wendell Jones. Ed Dreiss, Peter Mearns, and Russell Lee have contributed to the freshness and vitality of the shows and many of the Art Gallery exhibitors have displayed their wares here.

Whatever one may feel about the individual paintings or exhibits, the atmosphere of Woodstock these days is invigorating. One senses a freshening of interest, a determination to do something about opening up the economic and aesthetic blind alleys which seemed for a time to have the younger, unestablished painters trapped.



WENDELL JONES: FIGURE

Exhibited at the Gallery of the Sawkill Painters and Sculptors

# TOOLS AND MATERIALS

## OFFSET SOFT GROUND—A NEW ETCHER'S MEDIUM

By KALMAN KUBINYI

IT SEEMS that there has been no addition to the family of artists' intaglio, graphic processes that has been important enough to be generally accepted and used since the invention of aquatint and soft ground. Of course, there have been many changes and variations on the fundamental principles of these old processes, but there has been no invention that is as different from these as soft ground is from aquatint or mezzotint. In some instances important methods have been lost, for example the type of Pen Process Aquatint that Gainsborough (1727-1788) used in his plate, "Driven Cattle in Wooded Pasture." E. S. Lumsden reproduces it in his excellent book, *The Art of Etching*. He is able to describe the process partially, but has to leave it with the statement that "However they were done, these few works are extremely beautiful."

It is the purpose of these articles to disclose a number of new graphic processes and, if possible, to describe them so fully that anyone who has had experience with the various common forms of etching can try them out and possibly find a method that would be of great use.

The first and probably the most important of these new processes is the Offset Soft Ground, which is a tonal process that resembles lithography more than it resembles the ordinary soft ground. It is particularly apropos at this time when lithography is so popular. It has the advantage of lithography, i.e., you make your drawing with a dark crayon and you see the probable result as you work instead of working blindly as you do in etching. It has these advantages over lithography: the drawing is made obverse and reverses on the plate to come back obverse in the proof (a great advantage in portraiture). One has absolute control over the most delicate passages and the deepest darks by stopping out, nor are the delicate passages fugi-

tive even in inexperienced hands. The darks have the richness, depth, and velvety quality of aquatint. Large editions can be pulled without injury to the plate or loss of delicate tones. Nor does it take an expert to pull large editions as is the case with lithography.

There are a number of steps to follow in making the Offset Soft Ground, but once these are grasped, the process is relatively easy and practically fool-proof. Another advantage is the speed with which an idea is transferred to a paper and then to a plate, eliminating the long hours of work necessary to produce an etching, aquatint, or engraving. The tonal quality should appeal to the painter-etcher.

### PREPARING THE PLATE

First, a polished copper plate is cleaned with an abrasive, such as rouge or whiting, usually applied with saliva. The plate is cleaned with turpentine and then with alcohol. It is best to finish cleaning by rubbing the plate briskly with a clean, dry cloth to remove the residue of turpentine and alcohol. Up to this point the materials and preparation of the plate are the same as for regular etching.

### GROUNDING THE PLATE

Very important in the second step is the can of offset soft ground, procurable from Lina Ruland, Graphic Supply Dealer, Munich, Germany. This material is a very soft, black, jelly-like substance. A dab of it about the size of a pea is put on a glass plate under which there is a sheet of white paper. It is rolled out with a gelatine brayer until the paper shows through the ground a fairly light gray.

### THE DRAWING

The drawing is made with *conté* crayon on a sheet of thin paper with a texture that takes the crayon well. My personal preference is for the thinner sheets, though I have used even





KALMAN KUBINYI: GORDON PARK AND LAKE ERIE  
A Print Made by the Offset Soft Ground Process

charcoal paper successfully. Any dry, chalky crayon, such as conté, pastel, chalk, or even charcoal can be made to work.

The drawing has to be direct. There can be no smudging or rubbing of tones. This does not bar delicate drawing, but it does bar touching the drawing with fingers or in any other way before transferring. If changes are made in the drawing, it is best to erase completely the part to be corrected, leaving no misleading smudge to confuse the re-drawing.

#### TRANSFER OF THE DRAWING

The drawing is placed on a piece of blotting paper. The plate is taken carefully by the edges and placed gently face down on the drawing. The four sides of the paper are folded over the plate and they can be secured by a bit of gummed paper.

The pressure on the etching press is reduced slightly from that used for pulling a good proof from a similar sized plate. The plate is picked up by the edges, care being taken not to touch the surface and it is placed face up on the bed of the etching press. A fresh blotter is put over the plate, then the usual number of blankets, and the whole thing is run through the etching press. Blankets and blotter are taken off, the drawing gently removed from the plate and the drawing can be seen faithfully offset on the plate. The drawing on the paper will have lost its richness and a light gray tone will have transferred to the paper. This tone can vary somewhat, but not too much.

A very dark gray means that too much ground has been rolled on the plate. If the tone hardly appears on the paper, either lack of pressure or lack of ground is the cause.

#### DUSTING

The plate is placed on a piece of paper and pulverized asphaltum is sprinkled over it until it is covered. A soft camel's hair brush loaded with this powder and tapped over the plate works well. A wad of cotton batting held very, very gently is used to move the powder around a bit so all parts of the plate are impregnated, especially the parts that do not carry the design. Most of the surplus is brushed off with the cotton and the rest is rinsed off under a cold water faucet. The plate is fanned dry and placed on the heater.

Heating takes place until there is a slight smoking or until the surface will have changed from a dull, brown, suede-like surface to a shiny, brown surface like an ordinary un-smoked etching ground. The plate is laid aside and allowed to cool.

#### THE WASHOUT

At this stage the plate has been covered by a tough ground, which was formed by the adhering of the asphaltum to the soft, sticky ground and by the subsequent melting. Of course, where the dry, chalky design had offset, the asphaltum did not adhere very well.

The conté crayon is still embedded in the asphaltum-grounded plate and the next problem is to remove it so that the acid can attack the design. This is accomplished by soaking cotton batting with alcohol and carefully rubbing the plate till the conté crayon is all removed and the design shows plainly in bare copper! It is well to change the cotton often while doing this so the coarse crayon will not mar the design in the ground.

#### THE AQUATINT GROUND

If the plate were allowed to be bitten at this stage, the wider areas of black would still appear gray because the width of these bites makes them so shallow they will not hold ink. This is what the French call *crevé*.

This difficulty is overcome by laying an aquatint ground on the plate. A dust is raised in the aquatint box and allowed to settle on the plate. The plate is heated until the brown, suede-like surface of the plate changes to black and then takes on a slightly

shiny, greasy look. When the open surface of the plate shows oxidation signs of reddish and bluish tints, the plate has been heated enough. Smoke from the bottom of the plate and individual specks of aquatint in the open, copper areas having a shiny, beady look indicate sufficient heat also.

#### BITING

The plate is now ready for biting. Though both iron chloride and nitric acid will work, I prefer the Dutch mordant at 85 degrees Fahrenheit. (57 ounces of water, 7 ounces of hydrochloric acid, and 40 grams of potassium chlorate.) Heat a part of the water, melt the potassium chlorate, add the rest of the water, add the acid when the mixture is cool. This makes a convenient batch.

The back of the plate is covered with a stopping out varnish. We use colorite, a hat dye obtainable in all drug stores. Its quick drying and resistance to acid makes it a perfect stopping out varnish.

A border can be painted on the plate anywhere from one-eighth to one-quarter of an inch wide. To insure the absolute whiteness of any passages paint them with colorite. The greatest changes of value take place in the first two minutes. The longer the bite, the less change of value in proportion to time. A middle tone takes a total of five minutes' bite. Dark grays take ten minutes. Deep blacks take from fifteen to twenty minutes. Over twenty is not safe.

There is sometimes a tendency towards false biting in the whites of the dark passages. When this tendency does occur, it is usually nothing more than an even light gray tone. If the stopping out is carefully done, it usually is more of a benefit than a detriment.

There are four variables which control this tone: (1) the amount of offset soft ground rolled on the plate; (2) pressure used in the offset; (3) dusting, and (4) exposure to the acid. The plate is bitten immersed in a tray of the Dutch mordant.

#### CLEANING THE PLATE

After removal from the mordant bath the plate is still covered with colorite, aquatint





KALMAN KUBINYI: THE HIGH LEVEL BRIDGE  
A Print Made by the Offset Soft Ground Process

ground, and the asphaltum offset soft ground combination. The colorite is removed first with alcohol. The aquatint ground and the offset soft ground combination are both taken off with applications of chloroform or naphtha. Chloroform is the quickest, most thorough, and most expensive. With naphtha, one must be certain that every speck of aquatint ground is removed; otherwise some specks will show up in the printing.

It is well to give the plate a good cleaning with abrasive. A rag dampened with alcohol is helpful in removing the abrasive from the bitten areas.

### PRINTING

The plate can now be printed in any of the usual manners in use for printing intaglio plates. If we want the design to be sharper, to have greater contrast, the plate is given a hand wipe followed by as much retrousage as seems necessary. If less contrast is wanted, the plate is given a rag wipe. For this purpose mosquito netting is used, which is just stiff enough and quite inexpensive compared to tarlatan.

### RECAPITULATION

#### Materials

Copper	Blotter
Abrasive	Etching Press
Alcohol	Powdered Asphaltum *
Turpentine	Cotton Batting
Offset Soft Ground *	Camel Hair Brush
Brayer	Heater
Conté Crayon	Colorite Hat Dye
Paper	Stop Out Brushes

#### Steps

1. Make drawing with conté crayon.
2. Clean copper.

\* Procurable from Lina Ruland, 64 Barer Strasse, Munich, Germany, or from the Print Market, 6709 Euclid Avenue, Cleveland, Ohio.

3. Apply offset soft ground with brayer to cold plate.
4. Fasten drawing on plate and run through press under slightly reduced pressure.
5. Dust plate with powdered asphaltum.
6. Rinse under cold water faucet.
7. Fan plate dry.
8. Heat plate until ground melts.
9. Wipe out conté with cotton batting and alcohol.
10. Apply an asphaltum aquatint ground.
11. Stop out back, border and pure whites.
12. Bite plate immersed in a tray of Dutch mordant at 85 degrees F.
13. Remove the colorite with alcohol.
14. Remove the rest of the ground with chloroform and turpentine or naphtha and turpentine.
15. Clean plate with abrasive.
16. Print plate.

#### Timing the Bite

A record of the length of time taken to bite different parts of the two plates reproduced with the article is given for the convenience of those who wish to experiment. In each case Dutch mordant at 85 degrees F. was used.

#### I. "Gordon Park and Lake Erie"

Sky, distant water, and crib	total bite	1	min.
Lighthouse	" "	3	"
Outer breakwater and boats	" "	5 1/2	"
Inner breakwater and boats	" "	8	"
Willow trees	" "	11	"
Foreground, rocks, and figures	" "	14	"
Immediate foreground and trees	" "	18	"

#### II. "The High Level Bridge"

Sky	" "	1	"
Distant buildings	" "	3	"
Distant end of bridge and adjacent buildings	" "	4	"
Farther side of main span	" "	6	"
Nearer side of main span	" "	8	"
Foreground buildings	" "	11	"
Immediate foreground, smoke, bridge, and box cars	" "	16	"





THE NEW WICHITA ART MUSEUM WHICH OPENED LATE IN SEPTEMBER  
Clarence Stein, Architect. Doorway Sculpture by Lee Lawrie

## FIELD NOTES

### *Wichita Art Museum*

A SIGNIFICANT milestone in Southwestern art was marked September twenty-second, when the new Wichita Art Museum, designed by Clarence Stein, New York architect, was formally opened to the public. The building, a two-story structure, is finished in cast concrete and represents the first unit of the museum, which when completed will have three additional units: a third story where the Wichita Art School is to be housed, and two adjoining wings.

At brief ceremonies held on the steps of the Museum, Mrs. Maude G. Schollenberger, President of the Wichita Art Association, accepted the building from the city. Under the terms of the Museum's charter, it will be maintained by the Art Association.

Keen interest surrounded the opening of the largest museum in the State of Kansas; it had to be kept open evenings to accommodate the hundreds of local and out-of-town visitors.

In honor of the occasion, the Art Association assembled a distinguished loan exhibition. Museums, collectors, and dealers throughout the country responded generously.

The Metropolitan Museum sent a lovely study by Mary Cassatt entitled "Meditation." The Nelson Gallery, Kansas City, was represented by two of Pieter Bruegel the Younger's works, as well as a Tiepolo, while the Knoedler Galleries sent two Childe Hassams and a magnificent Renoir, "Jewish Wedding."

American artists, past and present, were significantly represented. Among the painters of the nineteenth century were Winslow Homer ("Adirondack Storm"), Albert Ryder, and Arthur B. Davies. William Macbeth sent, in addition to a Gilbert Stuart, a work of John Singer Sargent ("Shoeing Cavalry Horses").

Those three much discussed contemporary Americans, Thomas Benton, Grant Wood, and John Steuart Curry, are also represented,

the latter fittingly by "Kansas Cornfield" and "Kansas Pastures." Benton's "Crapshooters" and Grant Wood's "Stone City" have vied in popular appeal.

The Association has also paid tribute to Southwestern artists, arranging in conjunction with the loan exhibit a display of paintings by such men as B. J. Norfeldt, Birger Sandzen, Wallace Baldinger, Kenneth Adams, Russel Cowles, Willard Nash, Karl Mattern, and Raymond Eastwood.

The first floor of the Museum contains an auditorium which seats approximately two hundred and fifty persons. The second floor contains four galleries. Of these, the center gallery holds the permanent collection of the Wichita Art Association. The other three will be used for loan exhibits. All of the galleries are illuminated by a highly successful indirect lighting system.

Mr. Stein's design for the structure represents an attempt to incorporate the Spanish-Aztec-Indian influences which still permeate the Southwestern part of America. Those who hold that architecture should properly reflect and symbolize its particular surroundings feel that Mr. Stein has admirably captured the spacious, simple spirit of the Southwest.

The beauty of the building has been further enhanced by a series of colored, cast stone sculptures which flank the massive doors opening out on the second floor. These were executed by Lee Lawrie and reiterate the Aztec-Indian motif of the architecture.

As museums go, the Wichita Museum can hardly compare in size with those in some of the metropolitan cities, but Wichita takes real pride in its new building chiefly because it has been built by contributions not of any one person, but those of the citizens at large.

The vision for a permanent art museum was first entertained when the Wichita Art Association was formed in 1921. Through the channels of its activities, the idea rapidly grew into an objective. Although handicapped by lack of funds, the Association persevered in its campaign and was rewarded with the passing of a bond issue several years ago appropriating money for the construction of the Museum. An additional grant by the PWA last year finally enabled construction to begin.

## *Prints and Water Colors*

THE San Francisco Museum of Art housed in the Civic Center, San Francisco, and operated by the San Francisco Art Association has altered its exhibition schedule. This year for the first time it supplemented its Annual with an exhibition of Graphic Arts which will also become a yearly event. In this smaller show prints, drawings, and water colors are being given a fuller and a fairer chance without the heavy competition of oils and sculpture. This is done because the Museum recognizes these media as being "by their very nature, a more intimate form of art," which, "for complete enjoyment and appreciation . . . should be seen by themselves." And there is also the added advantage that the Annual may be made more homogeneous and larger.

In this year's Graphic Art show, which closed on October thirteenth, the following prizes were awarded. The Anne Bremer Memorial Purchase Prize (\$100) was won by José Moya del Pino for his water color "Saints and Sinners." Art Association purchase prizes, one of fifty dollars and three of thirty dollars, went to: Ralph Stackpole for his pencil drawing, "Head"; Esther Bruton



ESTHER BRUTON: MARKET II (DRYPOINT)

Awarded the San Francisco Purchase Prize for Etching



for her drypoint, "Market II"; Ray Bertrand for his lithograph, "Fallen Monarch"; Mallette Dean for her wood engraving, "Moraga."

### *On the Other Foot*

THE shoe was on the other foot when a party of German tourists landed in New York on October twenty-fifth to begin a two week's tour of American art museums. The *Kunstreise*, organized by the North German Lloyd, is visiting museums in New York, Boston, Cleveland, Detroit, Chicago, Washington, and Philadelphia. The private collections to be visited by the party are the Barnes Collection in Merion, and the Widener and Oberlaender collections in Reading. The tour was planned by Dr. E. Waldmann, Director of the Bremen Kunsthalle.

### *Minnesota*

THE fine arts tended to dominate the galleries at the twenty-fifth Minnesota State Fair. Nor was it closely restricted to work by native sons and daughters. A large show of contemporary Italian painting circulated by the College Art Association was the *pièce de resistance*, but there were also a number of small one-man groups, a competitive showing of work by Minnesota artists, and an exhibition of selected paintings done under the PWAP, "Our Government in Art," sent on the road by the American Federation of Arts.

Stressing the fine arts did not endanger the popular success of the art department of the Fair. Writes Clement Haupers, Superintendent of the Department: "Our gallery attendance was over three hundred thousand. . . . I can honestly say that we had a most enthusiastic reception for our exhibit. . . . The Italian contemporaries, of course, came in for comparison with the art of Italy's past, and perhaps the most outstanding thing was the lack of regimentation on the part of these particular painters. The PWAP exhibit hung in the opposite wing of the gallery and came in for a goodly amount of enthusiasm. The taxpayers evidently liked to see just what kind of art was bought with their money. . . ."

### *Out of Chaos*

A GOOD many fights arise over the decoration of school buildings. School boards seem to have a natural preference for a few dusty casts and a few photographs of mutely accepted masterpieces of the high Renaissance and the Golden Age of Greece. With murals becoming a little more fashionable from coast to coast, executive educators are willing to accept them. But often they are afraid of them to the extent that they want to tell the artist just how to paint them—or at least just what to paint.

Educators being surrounded continually by young people believe they know what's good for them and what's not. They are often wrong. It is not entirely the educator's fault that school textbooks are frequently biased. But the books and the curricula in which they are used are only indications that education in this country is too often dedicated to the preservation of several sacred lies. When the mural painter was first accepted, it was only on condition that he would help uphold the mythologies which school boards and the powers that control them consider to be for the pupils' good. When the mural painter was aware of a truth or a set of facts that seemed to endanger complacency and tried to place them so that the eyes of youth might be opened rather than shut, he came to blows with the school authorities if, indeed, he could ever run fast enough to catch them in their headlong flight from actual problems.

In connection with two murals applied to the walls of the Woodrow Wilson Junior High School, Terre Haute, Indiana, by Gilbert Wilson, a Terre Haute artist, Dudley Crafts Watson of Chicago wrote him: "America is in no danger from its youth, but from those fossilized adults who see no progress, whose mentalities are dull to the unfolding of the new America. . . ."

One of Mr. Wilson's walls sets forth the alarming chaotic pattern of our present society. In it are eighteen interwoven motifs ideologically independent but plastically interdependent on each other. His other panel depicts a giant white figure symbolizing

Organized Knowledge standing out in front of a jumbled mass of machinery and protecting a youth with one hand from its monstrous misuse.

### *And Speaking of Children*

THE Newark Museum has opened a Junior Gallery for changing exhibitions of children's art. Although it is doubtless true that child art became for a while nothing less harmful than a fad, the truth still remains that art has to begin sometime in the human being's life and it can usually begin best in youth, before the self-consciousness of supposed maturity sets like a jell around us. The Newark Museum is therefore justified (as well as courageous) in carrying on its work in just this way at a time when the sophisticates have left children's art for newer crazes and left the children very properly to themselves.

The first exhibition in the Junior Gallery has been dignified with a catalogue. But even this is not faddy, for it was written by a boy of fifteen and presented very simply in mimeographed form with a differently gay cover on each copy. Henry Brzezcki wrote the catalogue and he has not been hampered by adult precedent in his work. He named the pictures and commented on them when he thought it necessary. For example: "The Captain's Wife—crayon. By Leonard Wilson 13. As we look at this picture of this lady we have an idea it may be a captain's wife. The reason for such an idea would be that an old, one-eyed captain out at sea has a very old and unstylish wife." And again: "Joe E. Brown—pastel. By Harold Magnuson 11. This name, Joe E. Brown was taken in this manner. The pelican was named Joe E., and the mountains which are brown. This picture is nice in design."

\* \* \*

The Museum for the first time since 1932 will be able to send its educational material to schools, though only, as things stand, for the first three months of the school year. An anonymous donor has made this possible. The Museum has asked the city for an appro-

priation to carry on for the balance of the year.

\* \* \*

The Museum's adult public is being well looked after, too. They opened there on October tenth a Memorial Exhibition of the work of George Overbury "Pop" Hart which will continue through December fifth.

About two hundred and fifty items are included, among them some one hundred and thirty water colors, a complete set of his prints, and a few oils particularly of his early period. Loans from nine museums besides a good deal of material from the Hart estate are on view. An illustrated catalogue with an introduction by Harry Wickey, the print maker, has been published.

### *Early Bibles, Baltimore*

THE first temporary, special exhibition to be held at the Walters Art Gallery, Baltimore, since its reopening last fall was put on view on October sixth and will stay through November tenth. The show follows the history and development of the Bible, represented by Gospels and Psalters as well as complete texts, and ranges from rare ninth-century manuscripts through early printed works. The show is being held in connection with the four-hundredth anniversary of the printing of the first English Bible, the Miles Coverdale Bible.

The display is arranged in regard to sequence, countries, and schools, giving the visitor an opportunity to study the work of early book makers step by step. The Walters collection of precious examples of the illuminists' art ranks both in size and importance next to the Pierpont Morgan group. Included in the show are specimens from Armenia, England, France, Italy, Germany, and the Lowlands.

One item is of especial interest. *The Gospel of the Translators*, one of the very few existing tenth-century illustrated Armenian manuscripts. Tradition says that this is an immediate copy of the original translation made by the Armenian Church fathers. The text was written in uncials in 966 by the Priest Sargis for his fellow, Priest Thoros. In



recent times it has been in the library of an Armenian monastery at Ortakeny near Constantinople.

### *Metropolitan Lectures*

STARTING last year the booklets describing the educational facilities of the Metropolitan Museum of Art were issued three times a year. Happily that procedure is being followed again this year. The first booklet appeared early in the fall and covers the program from October through December. Free gallery talks will be offered daily except Monday and Friday. Several new courses are being planned, among them seven for teachers in the public schools for which Board of Education credit will be available. Saturday and Sunday lectures, story hours for children, and radio talks will be given, as in former years.

The plans for the coming season are described in articles by Huger Elliott, Director of Educational Work, and by Richard F. Bach in the Museum's *Bulletin* for September. Copies can be had for twenty cents. Copies of the *Lecture Program* will be sent free upon request. Address the Metropolitan Museum of Art, Fifth Avenue at 82nd Street, New York City.

### *A Rare Cham Sculpture*

A CHAM sculpture, so far as is known the only example in America, is a recent addition to the Oriental collections of the Cleveland Museum of Art. The brown sandstone figure represents the Hindu god, Siva, and comes from the temple of Dong-duong in what is now Annam. The shrine was a Buddhist monument erected by Indravarman, a king of the Chams who lived in the ninth century A.D. Indravarman, was a Buddhist, but his subjects were Hindus; consequently, in this Buddhist temple were placed many Brahmanical figures.

The sculpture shows stylistic affinities with Cambodia and Java. Its portrayal of Siva, one of the Hindu trinity, was usually fashioned by accomplished Hindu sculptors as the divine father of a completed culture. In this figure we see, rather, the awe-inspiring

god of a vigorous but immature people. The grossness of the face, the bulkiness of the jewelry, and the peculiar relationship of the various parts are qualities which appeal to an uncultivated and barbarous mind. The god is seated in Javanese pose, holds the conventional knife, and wears a short skirt. The throne is embellished on three sides with the head of a fantastic monster.

### *Four-Year Cultural Course*

WASHINGTON Square College of New York University has inaugurated this fall, a new four-year curriculum leading to the A.B. degree, which emphasizes the study of art either as a field for concentration in a liberal education or as a cultural background for professional activity. The announcement was made by Dean Milton E. Loomis.

Professor A. Philip McMahon, Administrative Chairman of the Department of Fine Arts, planned the course and will supervise it. Commenting on the course Dean Loomis said: "This new curriculum, taking as it does the fine arts as a focus for the humanities recognized as basic to a general cultural education, reflects the increasing interest in art shown in recent years, particularly among young men and women attending or recently graduated from college. . . .

"Emphasis in the new art curriculum will be given to the cultural, historical, and critical approach to the fine arts. Practice and technic in such applied arts as painting and sculpture, according to individual preference, will be limited for most students to the extent needed for a clearer understanding of art and the problems of the artist. . . ."

### *Scholastic Exhibit*

FOR the fourth season the American Federation of Arts is circulating, throughout the country, three exhibitions of high school work in the arts and crafts. Each section contains an equivalent group of the students' work chosen from the international showing held in the spring under the auspices of *Scholastic* at the Carnegie Institute, Pittsburgh.

Last month an innovation was made by which the work was exhibited at the National



SIVA, CHAM, NINTH CENTURY

Recent Accession to the Edward L. Whittmore Collection of the Cleveland Museum of Art





CARL SCHMITZ: CITY DELIVERY, 1863

Model for One of the Sculptures to be Executed for the Post Master General's Reception Room, Selected by the Jury as the Work of Twelve Sculptors Successful in the Competition. Courtesy Treasury Department, Section of Painting and Sculpture

Museum, Washington, before the various circuits were started. For the first time Washington young people were given a chance to see the work of their contemporaries from all other parts of the country and from Austria, Canada, Denmark, Germany, Italy, and Poland.

American work predominates in quantity and certainly holds its own in quality. One is led to make a few general observations: for example, the outstanding pieces were usually, though not always, by boys rather than girls, which gives some hope that the

arts are not now always considered as not quite manly.

Florence N. Berryman, writing of the exhibition in the *Washington Star*, points out that: "High School art students find no medium too difficult to tackle." If gusto is more in evidence than perfection, it is because in the adolescent years skills are frequently found the only intelligible objectives in a swiftly changing world, and skills for their own sakes are very seldom fruitful. But even while preoccupied with unruly hands, materials, and tools, these youngsters show more maturity of mind than did their older brothers and sisters and their parents at the same age. They reach out in every direction for their subjects—into actuality, fancy, and the world of their reading. And the material thus gained is applied not only to the fine arts media but to the arts of design and craftsmanship. There is no paucity in the youth of today and apparently teachers interfere less than they used to.

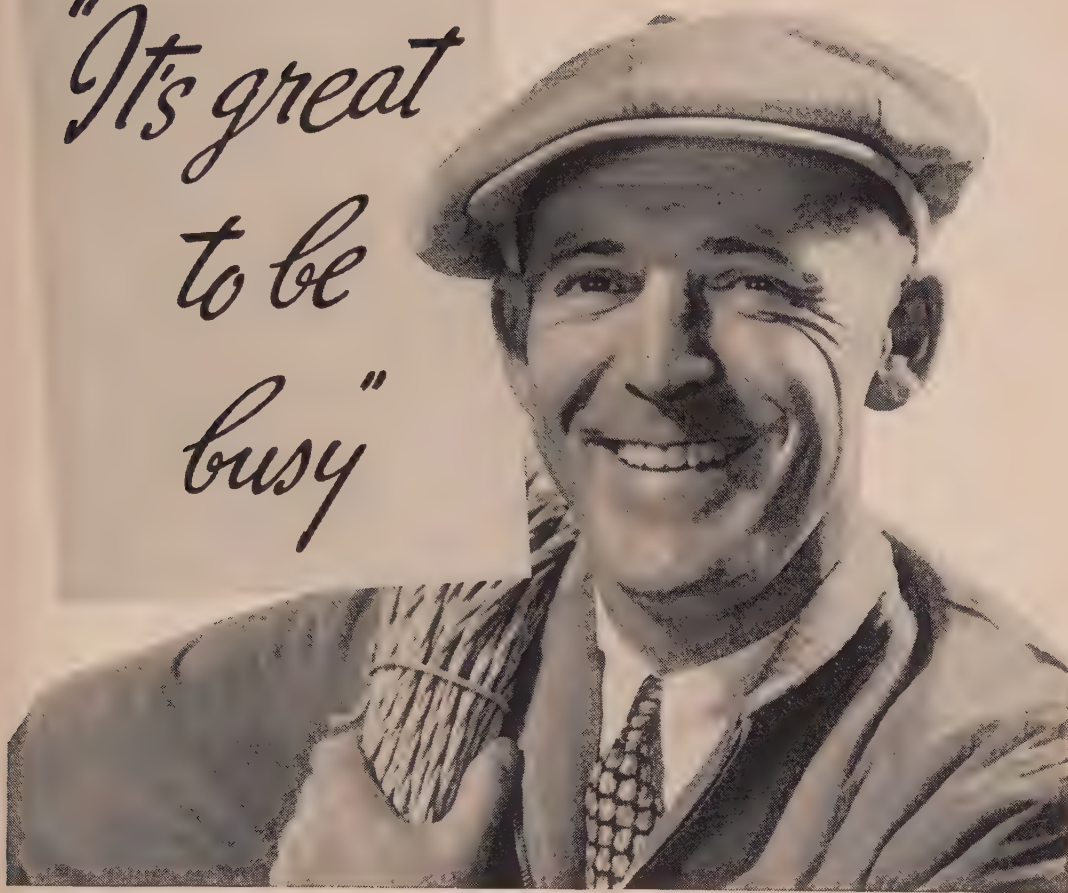
### *New Federal Art Shown, Washington*

**B**EGINNING October 29th, an exhibition of the painting and sculpture by those artists who won the competition initiated by the Treasury Department's Section of Painting and Sculpture for the Post Office and Justice Department Buildings in Washington, is being held at the Corcoran Gallery of Art, through the courtesy of the Trustees of the Gallery. Approximately two hundred artists entered the competition for twelve statues and seven in the Post Office building, and for three murals in the Justice building. Together with these will be shown a number of the designs by the eleven painters and two sculptors appointed, without competition, to carry out the other murals and sculpture. Not all of the appointed artists will be represented because their designs are not yet completed. The exhibition will show what the Section has accomplished since it was set up by Edward Bruce in October 1934.

The twelve winning sculptors, each selected to execute a single statue for the Post Master General's Reception Room, are: Stirling

(Continued on page 700)

*"It's great  
to be  
busy"*



"I'M a telephone installer and I like to be busy. A good many people are calling up these days and saying they would like to have a telephone put in.

"Often they will make an appointment and it's my job to be there on the dot. The company is a stickler for that. More than 97% of the appointments made with subscribers are now met at the exact time requested. We're trying to do even better than that.

"Seems to me it's something worth while—putting in a telephone. People always seem happier when I tell them

they are connected and everything is O.K. Especially if they have been without the telephone for a little while. Most everybody says the same thing — 'We missed it.'

"Well, I hope it keeps up. It means a lot to have a telephone in the house and it means a lot to us fellows who work for the telephone company."

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## NEW BOOKS ON ART

### *Elements of Buddhist Iconography*

By Ananda K. Coomaraswamy. With a foreword by Prof. Walter E. Clark. Cambridge: Harvard University Press, 1935. 95 pages, 15 plates. Price, \$3.50.

MOST of us are prepared for the first truth that a symbolic picture or statue in human shape should not be given to a student of anatomy for judgment and that it is not meant to "function biologically." We realize that the cross is as convincing a symbol as the very figure of the Son of Man. But in our appreciation of art we have been prone to stop there and fail to see why, when a human figure is carved or painted to be used symbolically, it must contain that very element of formal abstraction that marks it for a symbol.

The meanings of the signs and representations used by Buddhists in their art may seem of small account to the man on the street. Especially this is so if he "adores" Oriental art and believes himself sensitive to it directly, having no need to acquire a special scholarship to comprehend its mystic symbolism. But as Ogden and Richards say in their *Meaning of Meaning*: "Symbols can not be studied apart from the references which they symbolize." Even this spur to inquiry will be neglected by those who consider that they have searched the ultimate depths of religious art when they permit themselves to be stirred by some vague pleasurable emotion. Such persons will have to avoid Dr. Coomaraswamy's book. To read it will make them uneasy.

Merely touching these obvious truths, the author sweeps us on to an analysis of three examples of Indian symbols—the Tree of Life, the Earth Lotus, and the World Wheel. He demonstrates the cosmic simplicity of these three conceptions in his peculiar penetrating way and thereafter we are given a glimpse of their elaboration through more than fifteen centuries of Indian mysticism. This needs tough thinking even to follow. It would have delighted the mediaeval scholastics, and indeed their vocabulary must be employed adequately to express it. This is not the first time Dr. Coomaraswamy has

shown how European and Indian thought cut close to the same line and it is interesting in this connection to recall how, in recent years and other fields of inquiry, the scholastic philosophy—and above all the attitude of the scholastics—have been revived to serve some high purpose we believed modern and fresh. Not professedly a book on art, as we commonly recognize such books, we are brought up sharp when it is finished by illustrations chosen from the Buddhist monuments of India, China, and Japan to picture these three great symbols. It then appears that we have experienced, perhaps vicariously and surely only according to our own powers of penetration, a deeper knowledge of sacred art.

Most significant of all, there has been demonstrated to us that emotional delight, vaguely experienced in the presence of some lovely object, will never again quite satisfy. Henceforward we must be busy with the artist's vision or we shall know that we do him injustice. We shall not dare condemn or praise without a realizing sense of the purpose of the thing made.

This book is scholarship, tough and rewarding. It is part and parcel of religion and of art and will stand as a model for Christian as well as Oriental iconographic studies of the future. Once and for all it demonstrates that dates and influences and schools and styles, though they fascinate the specialists, are not in their nature of primary importance.

LANGDON WARNER

### *After Picasso*

By James Thrall Soby. Hartford, Edwin Valentine Mitchell; New York, Dodd, Mead & Company. 1935. 114 pages, 60 plates. Price, \$3.00.

DESPITE Mr. Soby's efforts to the contrary, this book will do more to confirm than to destroy the suspicion that these newest exponents of two Post-Picasso "isms" are, with few exceptions, master showmen manufacturing melancholias and systematizing obsessions. No one can deny that Mr. Soby, within the limits set by himself, has done art history a service by assembling in

one volume sixty-one of the most characteristic examples of the surrealist and neo-romantic painters; nor that his biographical notes on these painters and his surveys of the movements are important documentations in English of two groups of artists who, however much one may question the survival value of their work, still remain significant historical phenomena. But Mr. Soby must be arraigned on three serious counts: (1) he seldom supplies more than a superficial diagnosis of the social ailments at the root of the artistic psychoses of the last decade; (2) his critical observations are, for the most part, neither provocative nor original; (3) he may know his material, he may even feel it deeply, but he communicates little of either to his reader.

Fashionable pseudo-metaphysical patter which may seem pregnant with meaning to *avant-garde* dilettantes who make a fetish of obscurantism will only perplex and exasperate the less faddist-minded among us who are seeking for enlightenment. For the initiates, apparently, such esoteric critical evasions as "plastic dislocation," "spontaneous dislocation," "wilful dislocation," "morbid literary nostalgia," "deep sensual nostalgia," "compact nostalgia," "finished romanticism," "distinguished romanticism," "literary mysticism," "nacreous mysticism," "unintellectual validity," and "chaotic malignance" are open sesame to familiar territory. For them *After Picasso* has been said to achieve "a standard of intelligibility and clarity rare in critical writing on twentieth century art." (I quote from Henry-Russell Hitchcock's "review" of the book—he prefers to call it a "recommendation"—in the *Bulletin* of the Museum of Modern Art for May, 1935.) Your reviewer is not only unable to share this enthusiasm but is convinced that Mr. Soby never fought any critical battle to its bitter end. Repetition is not analysis. Words unless warily and discriminately used are not thoughts. Terms like "metaphysical," "romantic," "intellectual," "emotional,"—especially if used again and again with only slightly novel additions—are not explanations. The glib critic hides behind their dazzling smoke screen as the professional patriot behind the Constitution, and



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evades the real problems each picture presents as a plastic personality, as a social echo.

The neo-romantics and the surrealists are curious Parisian by-products of twentieth century social chaos and defeatism. Many of them are expatriates:—the Russians, Leonide, Berman, Tchelitchev; the Spaniards, Dali and Miro; the Germans, Ernst and Arp. Furthermore, the artistic godfathers of these two Paris "isms" are also non-Parisian by birth, the Swiss-German Klee, the Italian, De Chirico, and the Spaniard, Picasso. Is it any wonder that finding themselves in that artistic melting-pot, Paris (theirs by adoption only), the neo-romantics should turn away from the

(Continued on page 698)



# NEWS AND GOSSIP

BY L. B. HOUFF, JR.

## A Word of Welcome

IN THIS first column, I feel it fitting to extend a public word of welcome to the new Chapters, which have been enrolled in The American Federation of Arts between May 1 and October 14 (the day this issue goes to press). First, a roll call:

Junior Art Club, Pawhuska, Oklahoma.  
Black Mountain College, Black Mountain, N. C.

North Carolina State Art Society, Raleigh.  
Ft. Wayne (Indiana) Art School and Museum.

Johnson Humrickhouse Memorial Museum, Coshocton, Ohio.

Wheaton College, Norton, Massachusetts.  
Oshkosh (Wisconsin) Public Museum.

Santa Barbara (California) Girls School.  
Rutland (Vermont) Art Center.

Bay City (Michigan) Musicale-Art Club.  
Cooperstown (New York) Study Club.

Martinet School of Art, Baltimore.

Albion College, Albion, Michigan.

Southeast Missouri State Teachers College, Cape Girardeau, Missouri.

Ogunquit (Maine) Art Association.

Manchester College Library, North Manchester, Indiana.

Landon School for Boys, Washington, D. C.

The Arts Club of Sioux City, Iowa.

Woman's Club of Elkins, West Virginia.

Fond du Lac Art Association.

Art Club, State Teachers College, Fitchburg, Massachusetts.

University of Pittsburgh (Pennsylvania).

Art League of Springfield (Ohio) High School.

Art Department, Beaumont (Texas) City School.

Art Association of William Smith College, Geneva, New York.

Hillsdale College, Hillsdale, Michigan.

Baraga Township High School, Baraga, Michigan.

Rosary College, River Forest, Illinois.

Rockford (Illinois) Art Association.

Claflin University, Orangeburg, South Carolina.

We are indeed happy to have you as integral units of this nation-wide organization. Your membership strengthens the work of the Federation—and because this Federation is coöperative in nature, makes possible even greater privileges for all members.

As I have written you, we want you to call on us when we can be of assistance, and when we can work with you in the more effective presentation of your local program of art activity.

Use your privileges of membership. They are designed to help you in your work, and to save you money.

Although the list is far too great to print, to you, each new individual member, I also want to express our sincere appreciation of your interest and coöperation.

You will be glad to know, I believe, that in the first five and a half months of the present fiscal year, the increase in individual memberships is more than for the entire previous year. And last year was a record breaker!

## A Noteworthy Job

IN THE spring of this year, the Macbeth Gallery announced a change in policy. It was becoming, in word and effect, a service institution—with a twofold aim in life:

1. To find and offer to a selected list of museums and private collectors outstanding examples of American art.
2. To provide the right pictures for the better decoration of private homes—a consultant service on American art for the home owner.

This latter feature is the one which intrigued me the most. So I was delighted to receive this week from Mr. Robert W. Macbeth, President of the Gallery, a brochure entitled "Pictures for Home Decoration,"

carrying forward, in even more advanced and concrete fashion, this phase of his work.

This brochure is a fascinating document. It is interesting and readable. It is adeptly illustrated—including several “before and after” shots. And it is helpful to one who needs guidance and advice in the decorating of his home, appropriately and tastefully.

You may have a copy of “Pictures for Home Decoration” by asking for it. Address the Macbeth Gallery, 11 East 57th Street, New York City.

### Promotion Program

OUR promotion program for this fall and winter is now swinging into full force. During its course, more than four hundred thousand letters will be mailed.

With such a large program, it is at times necessary to use lists which cannot be checked against our present subscribers and members.

So if you should receive a letter of solicitation, will you do us a favor by passing it on to a friend who would appreciate knowing about the Magazine?

Naturally, we regret annoying you. But if we are to continue increasing the readers of the Magazine, it is inevitable that this should happen in a few cases. And if you remember that the more readers we have, the finer the Magazine, I feel sure you will pull with us.

### Poster Competition

THE effects of the depression have not all been deleterious. One of the more beneficent is the growing realization by industrialists and manufacturers that art plays a vital part in almost every phase of production and distribution of goods.

A more beautiful product, a more attractive package and display—advertising embodying the principles of design—all make their mark at the cash register.

For all these elements—and innumerable others unmentioned—we are indebted to the artist.

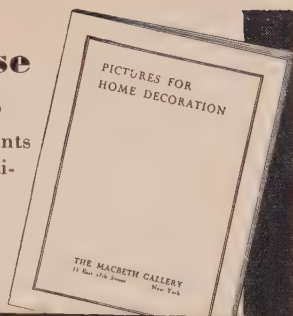
This, perhaps, accounts for the rash of competitions for artists during the past year

(Continued on page 696)

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## News and Gossip

*(Continued from page 695)*

or two—competitions for everything from office mural decorations to the designing of “fancy” Christmas paper.

The latest contest to be brought to our attention is sponsored by the Institute of Foreign Travel.

The purpose is to execute a poster to stimulate an increase of travelers to Europe in 1936; the theme of the poster being “See Europe Next.”

The contest is open to the artists of the United States and Canada. The prizes are: 1st, \$500 cash, and a non-transferable passage to and from Europe in the highest class of the liners selected by the winner; 2d prize, \$200 cash; 3d, \$100 cash.

Write to the Contest Director, Institute of Foreign Travel, 80 Broad Street, New York City, for a prospectus, with the rules of the contest.

## Activity in Spartanburg

A BOOKLET has just come to my desk from the Spartanburg, South Carolina, Art Club. In looking through it, I discover a section devoted to the program for this season.

This program is interesting. The general subject is “Early American Architecture and Interiors.” It consists of fourteen papers, adequately covering the subject, and an illustrated lecture on “The American Wing” of the Metropolitan Museum of Art. In addition, the Club each month reviews the current number of *The American Magazine of ART*.

Here is an excellent example of what can be done by an active group, with a small amount of money. There is an opportunity for all members to participate, in programs which are informative and entertaining.

The Federation will gladly help any Club in the preparation of a program of activity, within a definite budget limitation—be it \$5, or \$500.

## A Request

PLEASE send your change of address for the *Magazine of ART* prior to the 20th of the month, for the next month’s issue.

We have been accepting changes of address with no date limit, because we want every reader to receive his magazine.

This, of course, results in many duplicate copies—one to the former address, which is on its way before the change is received—and one to the new address.

Consequently, production costs go up. Will you cooperate with us by sending your change early?

## CORRECTION

In the article “We Are What We Are—” by Aline Kistler in the October number of the *Magazine* there is a reference on page 620 to an article by Forbes Watson. The article referred to is properly entitled “A World Without Elegance” (not “An Age Without Elegance”). It was published in *Par-nassus* for May, 1935.

## The Purpose of the Pittsburgh International

(Continued from page 653)

Feleci Carena, the Italian, would not have painted his "Bathers" as he has except for Cézanne. And of course cultivated Europeans are not going to be silly enough to run away to Kansas and pretend they never saw Cézanne. Even by looking through the illustrations accompanying this text I think evidence will be found that for a time at least arbitrary intellectualizing and abstract manufacturing have at last completely lost their first fine frenzy of surprise.

English students of France are now less naïve. They are digesting French influences rather than boasting about their own sophistication. This year there are fewer echoes of the Pre-Raphaelites and, as usual, some excellent businesslike portraits. One by Augustus John of Ethel Curtiss is in such shocking condition that evidently Mr. John forgot how treacherously reds can behave. The red dress in this portrait is suffering from a distressing case of the crackles.

On the whole this is an average International with fewer striking machines than usual. Possibly as many as a hundred of the pictures here will interest the visiting painter. And of the two hundred and sixty-four remaining canvases a smaller proportion than usual is sufficiently wearisome to destroy one's pleasure in their neighbors. Several of the duller pictures here are in the excessively limited Russian section. That really should be much better. It is not at all representative. Apparently the Institute also thinks so for it has had the grace to tuck the Russians away in a little gallery where the careless visitor may easily miss them.

The Pittsburgh International might advantageously adopt the principle of fewer countries better represented. However, plenty of paintings here give pleasure. Also they remind us healthily that contemporary painting is neither the prerogative of a single country nor a single state. Their contribution to the breaking down of national prejudices is abundant and he who is not a callous visitor will find his belief strengthened

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that Mr. Carnegie was right and that as we grow in our understanding of other countries, we shall lend our powers to making the earth a less sympathetic place for the Mussolinis to inhabit. To an understanding so desirable the current International contributes its due share.



## THE NEW ARCHITECTURAL SCULPTURE

By

WALTER RAYMOND AGARD

Mr. Agard, in this new book, describes and analyses the way in which architects and sculptors are working together at the present time, and illustrates with examples from the sculpture of the past twenty years, both in America and Europe. With Bibliography, Indexes of Artists and Places, and 42 illustrations, "beautifully reproduced." (*New York Times*.) \$3.00

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## New Books on Art

(Continued from page 693)

life around them to what Mr. Solby labels "nostalgias" of one kind or another, "sensual," "morbid," "mystical," and seek amid melodramatic stage props and vast vistas outlets for that feeling of isolation and cosmic loneliness. Or that the surrealists, and Dali in particular, should turn in on themselves and with great artistic cunning, objectify and discipline their so-called paranoiac symbols until they become puppets in a dream-farce, deliberately juxtaposed to shock, to intrigue, and to bewilder. There are many aspects to this decadence, many reasons for this escapism. But Mr. Soby rarely probes below the surface of any of them. When he tells us that "the fact that Dali has been signed to do surrealist drawings for the Hearst papers seems proof" that "a great deal of Surrealism can be understood by a great many people," we realize how completely he has muffed the point of this incident. That other sensation-

monger obviously recognized in Dali a potential ally, one who could add "chic" and novelty to the Hearst bill-of-fare, who could supply in exquisite capsules the kind of erotica that the "Sage" of San Simeon has been feeding his public for years.

Mr. Soby may be one of America's "most progressive collectors of modern paintings," as the jacket blurb informs us, with a deep and genuine feeling for the artists he collects, but as an art critic he seems to have been infected by the surrealistic virus himself, and is frequently as incoherent as the pictures he attempts to interpret. At best his comments have a descriptive and narrative value but only occasionally any critical importance. Frequently his thinking is superficial, redundant, and hopelessly muddled. Here are a few random examples. What does Mr. Soby mean when he says of the neo-romantics: "Theirs is a *quiet intelligence* rather than an *enforced intellectuality*. The intelligence of the surrealists can hardly be called quiet, but they too are restoring a *sense of fragility* and *existence in time* which had almost been lost to painting." Or when he says of them, "The *literary influence* so apparent in their early work made their melancholy figures both agreeable and *plausible*." Although Mr. Soby has voluntarily narrowed his Post-Picasso study to two manifestations which are based on the rediscovery of different kinds of subjectivity, yet he speaks of self-expression as "a natural outlet for *inferior minds*."\*

In discussing Berman's work we get these three enigmatic gems: "The painter's melancholy is more active here and no longer suggests a *calm malaise* but a *quiet concern*." ". . . he discovered that his *highly individual nostalgia* could be expressed more conventionally and with more grandeur, *without losing in sentimentality the poignancy of its sentiment*." "When a painter can progress in five years from the *literary mysticism* of Berman's first Italian pictures to the *finished romanticism* of 'La Cruche,' there is no need to despair about the state of post-cubist painting."\* Certainly such erudite nonsense can-

\* The italics within the quotations are the reviewer's.

(Continued on page 700)

# A New and Necessary Book for Every Art Student and Artist

*The first book which teaches anatomy using chiefly living objects for its illustrative work. The author, Edmond J. Farris, a trained anatomist, shows by carefully supervised sketches of the photographs of living models, the actual labelled anatomy of the structures and the changes involved while these structures are in action.*

The theme of the book is based on the urgent need for a text-book which will supply a comprehensive study of the fundamental anatomy of the living body, intended to meet all the anatomical problems of the art student. Since the anatomical illustrations are photographic in their origin, their accuracy cannot be

questioned. By the use of photographs the author avoids unnecessary and involved theory as to why things should happen, and the illustrations actually and accurately show them happening.

In order that a student of art should better understand the complicated mechanism of the human body, the book includes a description of the very essential fundamentals of anatomy, namely, a brief and concise discussion on the skeletal, articular and muscular systems, all of which are perfectly illustrated even to the extent of actual roentgenograms of movements in joints. Also included are reproductions of muscle and skeleton plates, the great work of Siegfried Albinus, famous anatomic illustrator of the early 18th century. Numerous original action photographs are included to emphasize the sense of reality in balance, form and rhythm, and the author earnestly believes them to be the best examples of action anatomy to be brought together in any anatomical work. At the end of the book is a glossary which not only gives the word-meaning, but also presents the pronunciation of the anatomical terms.

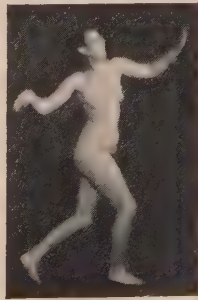
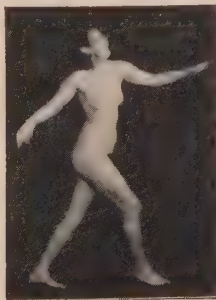


## ART

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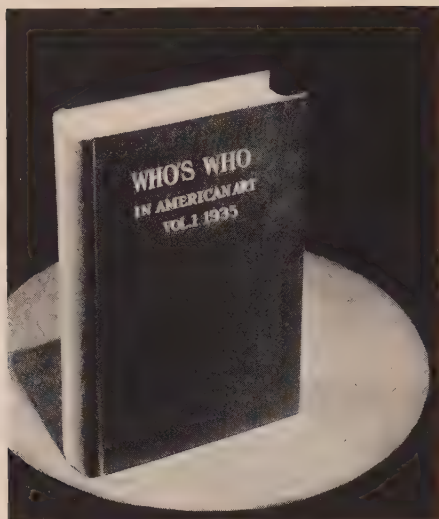
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not by any stretch of even a friendly imagination be called art criticism.

And yet his discussion of surrealism in the second half of the book is, in spots, so lucid and meaty we would wonder which portion of the book represented Mr. Soby more accurately if footnotes didn't indicate his indebtedness for much of that material to the literature of surrealism. As a result, we are forced to the conclusion that when Mr. Soby walks unaided by the crutch of previous documentation, he makes little if any critical progress.

GERTRUDE R. BENSON

### Field Notes

(Continued from page 690)

Calder, Gaetano Cecere, Chaim Gross, Arthur Lee, Aronzio Maldarelli, Berta Margoulies, Atilio Piccerelli, Concetta Scaravaglione, Carl Schmitz, Louis Slobodkin, Heinz Warneke, and Sidney Waugh.

From among the sculptors whose models did not win the competition, approximately ten will be chosen to do work in other buildings for the Section of Painting and Sculpture. Their names will be announced in the near future.

The judges for the sculpture projects were: Paulanship, Alice Decker, and William Zorach, sculptors, and William Adams Delano, architect of the Post Office Department building. Assisting at the meetings of the jury were Edward B. Rowan and Inslee A. Hopper, Superintendent and Assistant Superintendent of the Section of Painting and Sculpture.

The six artists whose designs were accepted for execution in the Post Office building were: Alfred D. Crimi, Karl Free, George Harding, Ward Lockwood, Frank Mechau, and William C. Palmer. Two other artists were appointed—Doris Lee and Tom Lea, and both were asked to redesign. The competition was for eight murals in all.

Works by these artists were selected by a jury consisting of: Edward Bruce, Leon Kroll, Eugene Speicher, Bancel La Farge, Jonas Lie, Henry Schnakenberg, Ernest Peixotto, and Olin Dows, painters. Mr.

Dows was the Assistant Superintendent of the Section of Painting and Sculpture during the year in which the designs being judged were made, and is now Chief of the Treasury Relief Art Project.

### Quality Alone—Phillips Gallery

THE Phillips Memorial Gallery is holding this year an exhibition of paintings, water colors, and prints by artists living in the District of Columbia, Maryland and Virginia. An invited list has been asked to submit work to a jury of three members: Duncan Phillips, C. Law Watkins, and Olin Dows. The exhibition, which opened on October twenty-sixth, is the first display of this character ever shown in the Phillips Memorial Gallery. The jury is making no effort to secure what has so often been called a "cross section" of the art of the region. Quality alone will be considered, the purpose being to hold as fine an exhibition as possible.

### Japanese Art and Culture

THE University of Oregon announces that Tjiro Harada, of the Imperial Household Museum, Tokyo, is giving a course of lectures during the fall and winter terms on Japanese art and culture. Mr. Harada is one of three scholars being sent to Occidental universities this year by the Society for International Cultural Relations of Japan. He will lecture at other Pacific coast colleges during the spring and summer of 1936. He is author of *The Gardens of Japan*; *English Catalogue of Treasures in the Imperial Repository*, *Shosin*; *Examples of Japanese Art in the Imperial Household Museum*. He contributed eight articles to the Fourteenth Edition of the *Encyclopedia Britannica*.

### Biro-Bidjan

BIRO-BIDJAN, in the far east of the Soviet Union, is the first autonomous Jewish territory in the world, according to an announcement received from the New York committee of the Association for Jewish Colonization in the Soviet Union, Inc. As

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one would expect they are busy over there building a House of Culture in which there will be included a permanent art exhibit.

A number of well-known American artists, at the behest of the John Reed Club, have begun to collect works of art for this museum. All artists are cordially invited to send in paintings, water colors, sculpture, prints. The collection when gathered will be exhibited in New York before being sent abroad to Moscow where it will halt for exhibition before permanent placement in Biro-Bidjan.

All works and all requests for information should be sent to the Art Committee, Care of Icor, 799 Broadway, New York City. No paintings should be larger than forty by fifty inches and all works should reach that address by November fifteenth.

The Committee is made up of the following: Nicolai Cikovsky, Stuart Davis, William Gropper, Minna Harkavy, Frank C. Kirk, Louis Lozowick, Philip Reissman, Sol Wilson, and Adolf Wolff.

## COMMENT AND CRITICISM

### *Renderings as a Carriage*

Sir:

I have just been looking through your October number of the AMERICAN MAGAZINE OF ART(?). Let me say that I am so thoroughly disgusted with the contents that I do not feel that the magazine is worth bothering with. The terrible things reproduced are simply nauseating to a serious artist—those of Matisse loathsome. None of his drawings depicted show the slightest possible knowledge of the subject he is attempting to portray. They are totally meaningless lines and denote a lamentable lack of knowledge of anatomy, with not one line correctly drawn, a total and inexcusable ignorance of the character of a swan. I quite agree with all that Mr. Craven says upon the subject. I also feel that such atrocities should not be sanctioned by the critics—so-called—they are misleading to those who have no education in art and are consequently harmful in the extreme!

It always seems to me to be an unfair ad-

vantage that those who are supposed to know better take of the average layman and one can only surmise that it is all done purely for commercial purposes. When a magazine uses some of the profound painstaking and art loving masters' renderings as a carriage for some of the most obnoxious modernistic daubs I consider that its usefulness is at an end and that every serious-minded artist should enter a protest against the propaganda implied. Please do not send any more copies of the magazine, which I feel is too unreliable in its art status to make it worth while. . . .

CHARLES R. KNIGHT.

New York City.

Congratulations to Mr. Knight for standing by his guns. Thanks to Mr. Knight for an unflinching expression of his opinion. Other readers may agree with him—still others disagree. For all of those unfamiliar with Mr. Knight's work, excellent of its kind, and of no mean kind, the biographical listing in Volume XXX of *The American Art Annual* may prove informative: "Pupil of Brush and Du Mond. Work: Mural decorations of prehistoric animals and men, American Museum of Natural History, New York; Los Angeles Museum; Field Museum, Chicago. Specialty: animals and birds, modern and fossil."

EDITOR.

## New York Exhibitions—November

(Listed through the coöperation of the  
"New York Art Calendar")

*Ackerman Gallery*, 50 E. 57th St. Colored etchings by Elyse Lord.

*American Academy of Arts and Letters*, 633 W. 155th St. Paintings by Cecelia Beaux, Nov. 15 to May 1, 1936; Museum of Americana with special exhibit of Mark Twain and of Brand Whitlock memorabilia, opening Nov. 15.

*An American Place*, 509 Madison Ave. Water colors by John Marin of marine subjects, to Dec. 1.

*Arden Gallery*, 460 Park Ave. Sculpture in interiors, to Nov. 10; Children's Portraits, to Nov. 23; Animals and Birds in sculpture.

*Argent Galleries*, 42 W. 57th St. Water colors by Lena Newcastle and Decorative work by members of Nat'l Ass'n of Women Painters and Sculptors, Nov. 4 to 16; Paintings by Peggy

(Continued on page 704)

THE *First* FULL-LENGTH PORTRAIT OF MARIN  
... AND THE *First* FEDERATION MONOGRAPH



John Marin

THE MAN AND HIS WORK

By E. M. Benson

How many times have you wondered why John Marin paints the way he does? Wondered about his use of form, his subtlety of color?

You know, and you see him with new eyes, when you read this searching analysis of the man and his work. When you discover what manner of man Marin is, you have the answer to his painting.

Here is the fascinating tale of a sincere artist, and an honest man. A story which has never before been told. A story you will want to read, and re-read, many times.

"John Marin, The Man and His Work," is written by E. M. Benson, one of America's leading critics.

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LETTERS are interesting human documents. John Marin's are unusually so, and a selection is included in the monograph.

Here, for example, is one to Alfred Stieglitz, written from Stonington, Maine, August 21, 1927:

"This year seems to be a year of tumble down, more than ever. If I put down things haphazard, without meaning to myself, I'd say good, I am crazy and let it go at that. But this seemingly crazy stroke is put down with deliberate, mulish wilfulness. I find myself constantly juggling with things, playing one thing against another. And then when I get through they look so much like Marin, they act like Marin."

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## New York Exhibitions—November

(Continued from page 702)

- Dodds, sketches by Alice Tilton Gardin, black and whites by Rosalie Rees, Nov. 18 to 30.
- Artists Union*, 60 W. 15th St. Summer work by members, to Nov. 6; self portraits by members, Nov. 8 to 28.
- Brooklyn Museum*, Eastern Pkwy. Czechoslovak Art.
- Buffa Gallery*, 58 W. 57th St. Paintings by William H. Singer, Jr., and by Jacob Dooyewaard.
- Caz-Delbo, D.*, 113 Rockefeller Concourse, Maison Française. Group show of work by American artists, to Nov. 15.
- Contemporary Arts Gallery*, 41 W. 54th St. Oils and water colors by Paul Kelpé, to Nov. 16; oils and water colors by Alice Tenney, Nov. 18 to Dec. 7.
- Delphic Studies*, 724 Fifth Ave. Sculpture by Frederic V. Guinzburg and prints by Ruth L. Guinzburg, to Nov. 10; paintings and drawings by Tobias, Nov. 11 to 25.
- Ehrich-Newhouse Galleries*, 578 Madison Ave. Memorial exhibition of paintings by Ben Marshall.
- Eighth Street Playhouse*, 52 W. 8th St. Lithographs by Hugh Miller, to Nov. 11; oils by Muriel Wycoff, Nov. 11 to 25; oils by Henry J. Meloy, Nov. 25 to Dec. 7.
- F.A.R. Gallery*, 21 E. 61st St. Reproductions of work by Vincent Van Gogh.
- Fifteen Gallery*, 37 W. 57th St. Painting and sculpture by members, to Nov. 9.
- Grand Central Art Galleries*, 15 Vanderbilt Ave. Return Fellows American Academy in Rome, Nov. 11 to 16; Mark Twain Memorial by Walter Russell, Nov. 19 to 30. 1 E. 51st St. Galleries, New paintings by Hovsep Pushman, Nov. 4 to 16.
- Grant Studios*, 110 Remsen St., Brooklyn. Brooklyn Water Color Club, Nov. 4 to 19; Decorative arts and crafts, Nov. 25 to Dec. 10.
- Kennedy & Co.*, 785 Fifth Ave. Etchings, lithographs and drawings by Thomas Handforth, Nov. 4 to 16.
- Keppel, Frederick, & Co.*, 16 E. 57th St. Etchings, drawings and lithographs of war subjects.
- Kleemann, Henry C.*, 38 E. 57th St. Recent etchings by Americans, to Nov. 15; drawings by Harrison Cady, Nov. 11 to 30.
- Kraushaar, C. W.*, 680 Fifth Ave. Decorative panels by Charles Prendergast, to Nov. 7; paintings by H. E. Schnakenberg, Nov. 12 to Dec. 4.
- La Salle Gallery*, 3105 Broadway. Water colors by group, to Nov. 16.
- Lery, Julien*, 602 Madison Ave. Paintings by Abraham Rattner, to Nov. 16; paintings and drawings by Salvator Dali, Nov. 19 to Dec. 17.
- Mayer, Guy E.*, 578 Madison Ave. Etchings by Arthur Briscoe, and antique Chinese snuff bottles, Nov. 4 to 23.
- McDonald, M. A.*, 665 Fifth Ave. Dutch etchings of XVII Century, to Nov. 15.
- Metropolitan Museum of Art*, Fifth Ave. at 82nd St. French painting and sculpture of the 18th Century, Gal. D6, opens Nov. 5. French prints and ornament of the 18th Century, Gals. K37-40 and Egyptian acquisitions, 1934-35, opens Nov. 2.
- Milch, E. & A.*, 108 W. 57th St. Water colors by Millard Sheets, to Nov. 23.
- Morton Galleries*, 130 W. 57th St. Water colors by Edith H. Heron, to Nov. 9; oils and water colors by Kraemer Kittredge, Nov. 11 to 23; paintings by Edward Gustave Jacobsson, Nov. 25 to Dec. 7.
- Museum of Modern Art*, 11 W. 53rd St. Paintings and drawings by Vincent Van Gogh, Nov. 6 to Jan. 5.
- National Arts Club*, 119 E. 19th St. Thirtieth Annual Exhibition of the Books-of-the-Year, to Nov. 6; Bazaar of All Nations, Nov. 16 to 18; Twentieth Annual Exhibition of The Society of American Etchers, Nov. 27 to Dec. 26.
- New York Public Library*, Fifth Ave. at 42nd St. Modern color prints and recent additions to print collection, to Nov. 30.
- Pen and Brush Club*, 16 E. 10th St. Paintings by members, Nov. 4 to 28.
- Raymond & Raymond Gallery*, 40 E. 52nd St. Reproductions of oils, water colors and drawings by Vincent Van Gogh, opens Nov. 11.
- Roerich Museum International Art Center*, 310 Riverside Dr. The Docks, Bridges, and Waterways of New York, to Nov. 3.
- Schwartz Galleries*, 507 Madison Ave. Paintings by Emile A. Gruppe and Drawings by William J. Rodgers, Nov. 4 to 23; Water colors and etchings of airplane subjects by Wayne Davis, Nov. 25 to Dec. 28.
- Squibb Gallery*, 745 Fifth Ave. Paintings by Italian Masters of the Middle Ages.
- Sterner, Marie*, 9 E. 57th St. Drawings of Venice by H. A. Webster to Nov. 9. Pastels by Ansley Salz, Nov. 25 to Dec. 7.

# THE AMERICAN FEDERATION OF ARTS

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*Information about chapter and individual memberships furnished on application to  
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Art is not a product, it is a result, and it follows from sane and wholesome and joyful and beautiful life, but it is the life behind that is the essential thing, not the manifestation.

RALPH ADAMS CRAM